

THE ATHENEUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 4285.

SATURDAY, DECEMBER 11, 1909.

PRICE
THREEPENCE.
REGISTERED AS A NEWSPAPER.

BEDFORD COLLEGE FOR WOMEN.

(University of London.)
In response to numerous requests the performance of
SOPHOCLES' 'ELECTRA,' IN GREEK,
Will be repeated
At the **ALDWYCH THEATRE, ALDWYCH STRAND,**
On **THURSDAY, December 16, at 8.30 p.m.**

In celebration of the Sixtieth Year of the College and in aid of the
Building and Endowment Fund, The Play will be produced under
the direction of Mr. G. R. FURSE. The Music has been specially
composed by Mr. GRANVILLE BANTOCK.
Tickets, at usual Theatre prices, may be obtained from Miss
ALLAN, Bedford College, York Place, W., between the hours of
10 and 1, or by letter, and also, after December 8, at the Box Office,
Aldwych Theatre.

An ACTING VERSION of the PLAY, with a Translation by the
late Prof. LEWIS CAMPBELL, is now on Sale at the College, price 1s.

Exhibitions.

THE NEW ENGLISH ART CLUB.
42nd EXHIBITION OF MODERN PICTURES.
A the GALLERY of the R.E.A., Suffolk Street, Pall Mall, S.W.
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President:
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Guineas for life, provided that he or she is engaged in the sale of
Newspapers, and such Members who thus contribute secure priority
of consideration in the event of their needing aid from the Institution.

PENSIONS.—The Annuitants now number Thirty-six, the Men
receiving 25s. and the Women 20s. per annum each.
The "Royal Victoria Pension Fund," commemorating the great
advantages the News Trade enjoyed under the rule of Her late
Majesty Queen Victoria, provides 25s. a year each for Six Widows of
News-vendors.

The "Francis Fund" provides Pensions for One Man, 25s. and One
Woman, 20s. and was opened in memory of the late John
Francis, who died on April 6, 1882, and was for more than fifty years
Publisher of the *Athenaeum*. He took an active and leading part
throughout the whole period of the agitation for the repeal of the
various then existing "Taxes on Knowledge" and was for very many
years a staunch supporter of this Institution.

The "Horace Marshall Pension Fund" is the gift of the late Mr.
Horace Brooks Marshall. The employees of that firm have primary
right of election to its benefits.

The "Herbert Lloyd Pension Fund" provides 25s. per annum for
one man, in partial and grateful memory of Mr. Herbert Lloyd,
who died May 12, 1890.

The principal features of the Rules governing election to all Pensions
are, that each Candidate shall have been (1) a Member of the Institution
for not less than ten years preceding application; (2) not less
than fifty-five years of age; (3) engaged in the sale of Newspapers for at
least ten years.

RELIEF.—Temporary relief is given in cases of distress, not only
to Members of the Institution, but to News-vendors or their servants
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SEVENTH. The payment of the subscriptions confers an absolute
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For further information apply to the Secretary, M^s. GEORGE
LARNER, 28 Paternoster Row, E.C.

Societies.

ROYAL HISTORICAL SOCIETY.

(Incorporated by Royal Charter.)

An ORDINARY MEETING of the SOCIETY will be held at 7,
SOUTH SQUARE, GRAY'S INN, W.C. on THURSDAY, December 16,
at 5 p.m., when Miss DOROTHY WILLIS will read a Paper on 'The
Estate Book of a Northamptonshire Squire in the Thirteenth
Century.'

H. E. MALDEN, Hon. Sec.

THE FOLK-LORE SOCIETY.—THE NEXT

MEETING of the SOCIETY will be held at 22, ALBEMARLE
STREET, PICCADILLY, on WEDNESDAY, December 15, at 8 p.m.,
when Horse Ornaments and Amulets connected with the Horse will
be exhibited, and Papers will be read by Mr. A. R. WRIGHT on
'British Horse Charms and Superstitions,' and Mr. E. LOVETT on
'Horse Charms and Superstitions Abroad and the Early Legendary
History of the Horse,' illustrated by Lantern Slides.

F. A. MILNE, Secretary.

11, Old Square, Lincoln's Inn, W.C.

December 6, 1909.

Educational.

THE LAW SOCIETY.

The COUNCIL offers for award, in JULY NEXT, FIVE STUDENT-
SHIPS, of the annual value of 50s. each, tenable on condition of pur-
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For copies of the Regulations, apply to THE LAW SOCIETY,
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Advice, free of charge, is given by Mr. THIRING, Nephew of the
late Head Master of Uppingham, 30, Backville Street, London, W.

Situations Vacant.

UNIVERSITY OF OXFORD.

THE CURATORS of the TAYLOR INSTITUTION will proceed, in
the course of Hilary Term, to the ELECTION of a LECTURER in
GERMAN for EASTER TERM, 1910. The appointment in the first
instance will be for Five Years, with an annual stipend of 200s.,
together with one-half of any Fees paid for attendance at his Lectures
and Classes.—Applications, stating age and qualifications, accom-
panied by Testimonials, should be addressed to THE CURATORS,
Taylor Institution, Oxford, on or before SATURDAY, January 23.

UNIVERSITY COLLEGE OF SOUTH WALES AND MONMOUTHSHIRE, CARDIFF.

THE COUNCIL of the COLLEGE invites applications for the post of
ASSISTANT LECTURER in the Departments for the Training of
Men Teachers for Elementary and Secondary Schools, rendered vacant
by the appointment of Dr. Abel J. Jones to a post under the Board of
Education.

Further particulars may be obtained from the undersigned, to whom
applications, with Testimonials (which need not be printed) must be
sent on or before TUESDAY, January 4, 1910.

December 7, 1909. J. AUSTIN JENKINS, B.A., Registrar.

HINDLEY AND ABRAM GRAMMAR SCHOOL (Boys and Girls).

Applications are invited for the position of HEAD MASTER,
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Applicants must be Graduates of some University in the United
Kingdom, and have had teaching experience in a Secondary School.
Applications to be forwarded not later than DECEMBER 24, 1909, on
Forms, which may be obtained on receipt of stamped addressed
envelope, from

WILLIAM HART, Clerk to the Governors.

Hindley, near Wigan.

GLOUCESTERSHIRE EDUCATION COMMITTEE.

CINDERFORD HIGHER ELEMENTARY SCHOOL and PUPIL
TEACHER CENTRE

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HEAD MASTER required. Candidates must have taken a Degree
of some recognized University, in the Course for which Natural
Science Subjects must have been included, and also have had con-
siderable experience in Evening School Work. Salary 250s. Applica-
tions to be addressed to THE SECRETARY, County Education
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Salary 100s. to 160s. per annum, according to experience and
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J. R. ARTHUR PALMER, Secretary of Education.
Education Department, Edmund Street,
December 6, 1909.

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THE ATHENEUM is published on
FRIDAY AFTERNOON at 2 o'clock.

IRISH UNIVERSITIES ACT, 1908.

NATIONAL UNIVERSITY OF IRELAND.

(University College, Dublin.)

PROFESSORSHIP OF HISTORY.

The DUBLIN COMMISSIONERS will, in JANUARY next, appoint
a PROFESSOR of HISTORY in UNIVERSITY COLLEGE
DUBLIN, at the stipend of 800s. a year.

This stipend is the full remuneration of the Office, no part of the
Students Fees being payable to the Professor.

The duties of the Professorship, which include—

(a) Lecturing and giving other instruction to Students during the
University terms;

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(c) Acting as a Member of the Academic Council of the College,
and of Faculties and the Board of Studies of the University (if
appointed a Member of the latter body);

Are defined by the Statutes of the University and of the College of
May 15 last, copies of which can be procured from the Registrar of
the College, or from the Secretary of the Commissioners.

The Professorship will be tenable for Seven Years from the day of
the dissolution of the Royal University, and its holder will be eligible
for re-appointment by the Senate of the National University of
Ireland.

Applications, which may be accompanied by three Testimonials and
three References, must be sent to THE SECRETARY OF THE
COMMISSIONERS before DECEMBER 16 next.

The Representations of the Governing Body of University College,
Dublin, will be invited in reference to the Candidates from whom
applications shall have been received.

No communications, verbal or written, in reference to the appoint-
ment are to be made to individual members of the Commission.
Dated this 10th day of November, 1909.

ROBERT DONOVAN, Secretary to the Commissioners,
University Buildings, Earlsfort Terrace, Dublin.

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J. RENNIE, Secretary,
Education Office, Oldham, December 2, 1909.

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WANTED, for the KEIGHLEY CORPORATION MUSEUM, a
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Town Hall, Keighley, and endorsed "Museum Curator."

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The Library of Printed Books and Illuminated and other Manuscripts of the late WILLIAM WHEELER SMITH, Esq., of New York City, U.S.A.

MESSRS. SOTHEBY, WILKINSON & HODGE will SELL by AUCTION (by order of the Executors), at their House, No. 13, Wellington Street, Strand, W.C., on MONDAY, December 13, and Three Following Days, at 1 o'clock precisely, the LIBRARY of ANCIENT and MODERN PRINTED BOOKS (English and Foreign), and ILLUMINATED and other MANUSCRIPTS of the late WILLIAM WHEELER SMITH, Esq., of New York City, U.S.A., comprising Manuscript and Printed Works of the Fourteenth and Fifteenth Centuries—splendid Illuminated Manuscripts of Comestor's *Historia Scholastica* in French, and de Guilleville's *Trois Pèlerinages*—Early Printed Books with Woodcuts—A Series of the various Editions of the *Dances of Death* and of the *Emblems of Alciat* and others—Works on the History of Printing and Bibliography—Series of American Literary Club Books—Works on Architecture and the Fine Arts—Extra-Illustrated Books—Editions de Luxe—a nearly complete Series of the Writings of Dr. T. F. Dibdin—Specimens of the First Continental Printers—Caxton's *Polychronicon*, &c.—many in fine Original and Modern Bindings. May be viewed. Catalogues may be had.

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MESSRS. SOTHEBY, WILKINSON & HODGE will SELL by AUCTION, at their House, No. 13, Wellington Street, Strand, W.C., on FRIDAY, December 17, at 1 o'clock precisely, AUTOGRAFICAL and HISTORICAL DOCUMENTS, including R. Burns, W. M. Thackeray, Sir W. Scott, T. Dickens, T. Carlyle, Lord Tennyson—an important Letter signed by O. Cromwell, respecting the Protestant Massacres—interesting Correspondence of William Morris—a highly important Series of Letters of Beethoven—and a very interesting Score in the Autograph of Sir Edward W. Rignar. May be viewed two days prior. Catalogues may be had.

Books.

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LITERATURE

The Last Journals of Horace Walpole.
With Notes by Dr. Doran. Edited,
with an Introduction, by A. Francis
Steuart. 2 vols. Illustrated. (John
Lane.)

If only for the finely reproduced portraits they contain, these handsome volumes will be valued by amateurs of the eighteenth century. There are something like a dozen in each volume, several of them from originals in private collections; and two beautiful photogravures, from Reynolds and Gainsborough respectively, have been chosen as frontispieces. These represent Horace Walpole's niece Maria, first as Countess Waldegrave, and secondly as Duchess of Gloucester.

Mr. Steuart's Introduction is almost entirely concerned with that lady and her family, and especially with the difficulties of her position as the unrecognized wife of a prince of the blood royal. For some years the union with the Duke of Gloucester was kept secret, even from members of the Walpole family; and when the marriage had been proved to the King's satisfaction, the Duchess was not received at Court. The illegitimacy of the lady's birth had not prevented her from becoming the wife of Lord Waldegrave, one of the richest and most respected of the nobility, and her character was above reproach; but George III., and probably still more Queen Charlotte, were firmly determined not to recognize anything in the nature of a *mésalliance* in their family. The Duke

of Gloucester was equally firm in refusing to be received in public without his wife. Walpole himself played the part of a discreet counsellor, supporting the Duke in his efforts to make the King recognize the marriage, but, in the interests of the wife's future, dissuading him from pushing matters to an extremity or taking rash steps. Mr. Steuart has been allowed to cite passages from Mrs. Toynbee's edition of the Walpole correspondence, and in his Introduction draws further upon other publications which have appeared since Doran's edition of the 'Last Journals.'

As to the 'Journals' themselves, in a new edition like this, more ought, in our opinion, to have been done in the way of revision. Dr. Doran's notes (which, with his text, have been reprinted, "where possible," with the removal of "the more obvious inaccuracies") are in general admirable and full; but even at the risk of encumbering the text and disturbing the average reader, they required supplementing to a greater extent. We indicate a few corrections and annotations that have struck us as desirable.

Several "obvious inaccuracies," both of Walpole and Doran, remain uncorrected. The Journal writer often misspells Governor Johnstone's name as "Johnson," and, on the other hand, once writes "Dr. Johnston and Shebbeare." We still encounter in the new text "governor Varelst" (Verelst), Windham "of Felbry" (Felbrigg), "general Worster" (Wooster), "Mr. Perry" (Pery, Speaker of the Irish Parliament), and "Fludd" (Flood). More important than these are the uncorrected slips "Chancellor Maurepas" (i. 547) for Maupeou, Sir Richard Heron "seer" (ii. 270) for secretary, "Major-General St. André" (ii. 334) for Major André, and Lord "Grenville" (ii. 444) for Granville. Next, the new editor has passed his predecessor's Mrs. "Chapour" in his interesting note (i. 529) on Dr. Price, the original of Mrs. Chapone's 'Simplicius,' and Lord Rockingham is still allowed to "survive till 1786" (i. 128), four years too long.

Mr. Steuart may perhaps have not thought it worth while to correct Walpole's error as to Franklin having been the author of 'Common Sense,' or the erroneous guesses as to his age; but, especially when he had the assistance of Mr. Bleackley, he might surely have repelled in a brief note the unfounded statement that the Duchess of Argyle (one of the beautiful Gunnings) "had long aimed at being the King's mistress." It is true that the scandal-loving recorder does add, "but I believe never was so," though she had gained favours and made the Queen jealous. Doran's brief note on the Earl of Carlisle might have been amplified by adding that the subject was Fox's friend and Byron's guardian.

As to new notes, there seems to have been little attempt to record fresh information on historical points. For instance, no notice is taken of the royal scandal in Denmark which involved an English princess and nearly a war between the

two countries. Walpole's account of this has been pronounced by a high authority "clearly untrustworthy," and Wilkins's hypothesis as to his attitude to Christian VII. deserves notice. The important part played in the Warren Hastings drama in India by "one Impey, a lawyer," might have received a few lines. Of the "Hutton" whom, Walpole was told "by good authority," the King had sent to Paris, "without acquainting his ministers," to negotiate with Franklin (which negotiation Doran accepts) we are told nothing, not even his Christian name, which was James. In Doran's note, by the way, "Davis" Hartley stands uncorrected. On another equally abortive but perhaps more interesting negotiation we also get no word. Walpole's inveterate antipathy to Bute seems to have led him to believe that the hated Scot had offered just before Chatham's death to make him Prime Minister, with himself as Secretary of State; yet Walpole, through the Duke of Gloucester, knew how long the former favourite had been out of favour; and a reference to Von Ruville should have been added to the text, indicating that it was not Bute who took the initiative in any case, and that Chatham, however he might dislike acting with the latter, was himself by no means opposed to taking the reins, and was not well-informed enough to know that the former's influence was altogether a thing of the past. Well-meaning busybodies had been the prime movers in the matter; and if Chatham was contemptuous of Bute, Bute had no thought of sharing power with him.

Biographical matters are better attended to than historical, especially in the second volume; but we are not told which of the Hoods it was who appeared against Keppel in the celebrated court-martial, nor that the altering of the logs was not so heinous a matter, in the light of contemporary naval practice, as Walpole evidently thought it. Macpherson's "pretended" 'Original Papers' seems to call for comment, as no one now disputes their character, whatever he may think of Ossian; and concerning another Scot, Sir John Dalrymple, if he did "traduce" the Whig heroes, Algernon Sidney and Lord Russell, it might be pointed out that he had some justification. One would also have liked to see a conjecture as to the identity of Walpole's "very sure and excellent channel of intelligence," from which he learnt the news of the dissolution of 1774 a day sooner than many of the Ministers, and before "all London." He names the Duke of Richmond, Lord Temple, Gibbon, and Burke as his informants in other cases; and it was "my cousin Thomas Walpole" who told him that the treaty between France and America had been signed—information which was communicated to Fox, and used with great effect against ministers.

The editor is justified in terming Walpole's comparison of the lineages of the house of Hanover and his own family as "wrong and silly"; and his note con-

cerning the dispute between Horace Walpole and his brother Sir Edward is pertinent, if conjectural. Some few annotations have the names of both the first and second editors, among them being that on the last Duke of Bolton ("not so black as Walpole has painted him"), who on one occasion declared that "everything was at sea but our fleet."

Two additional notes we should have liked to see would have been on Sir Roger Newdigate, who was something more than the obscurantist politician Walpole represents him, being a man of culture and a benefactor of Oxford University; and on that singular character Sir Robert Rich, Conway's bugbear.

Walpole's 'Last Journals,' though less methodical in form than the Memoirs of George II. and George III., are as interesting. If allowance is made for his love of gossip, his Whig bias, and his hatred of the Scotch and of Roman Catholicism, they may be considered a valuable commentary and source of information upon the period covered by the American War and the North Administration. Fresh from a reperusal of them, we can by no means agree in Mr. Austin Dobson's opinion that Walpole had no real interest in politics. It is clear that he really believed in and dreaded a deliberate design on the part of George III. and "the Junto" to enslave the country by military force, and that he thought a successful war against the American colonists was meant to be its preliminary move. Bearing this in mind, one can appreciate his patriotic sagacity in attempting to avert the Whig split on the death of Rockingham, when he tried to persuade Fox and Lord John Cavendish to follow the example of his own friends Richmond and Conway by remaining in office, though he distrusted Shelburne (the new chief) at least as much as did any of his contemporaries.

Walpole had a great admiration for Fox, and his contrast between his character and that of his young rival William Pitt is a masterly piece of writing. Despite his opinions and prejudices, he is conspicuously fair to Lord North, appreciates Thurlow's talents, and does more than justice to Lord George Germain, whom he seems to have liked. He had a keen eye for the weak points as well as the merits of Burke. He did not share the advanced political views of his friend the Duke of Richmond, whom he at times supplied with "motions" against Ministers; and he probably over-estimated the abilities of that honest patriot, General Conway, the purest public man of his day. Mansfield was to Walpole the author of all evil; and he had seen too much of the seamy side of George III.'s life to allow him any virtues. He deals in the most caustic satire when treating of these. "Who could have suspected that decency would have governed Lord Weymouth?" he writes of another prominent politician. "Wilkes was the only man, except Ministers, who preserved credit in spite of character," he remarks with equal wit and justice in another

passage. The understanding between Chatham and Temple in 1774 moves him to the reflection, "What liars are politicians!"

As a man Walpole comes out very well in his relations with his niece and her husband, the Duke of Gloucester, and in his devoted attachment to General Conway and his interests. After reading his enthusiastic comments upon the letter in which Lady Waldegrave informed him of her secret marriage and her reasons for not making it public sooner, we cannot deny the possession of a heart to the owner of Strawberry; nor can we help admiring the friendship which prompted his persevering diplomacy in the matter of Conway's threatened seat. To balance the numerous satiric strokes, we have the panegyrics of Lady Hertford, wife of Conway's brother Lord Hertford, of Charles James Fox, and of the Duke of Richmond (the last hardly merited); and in spite of a tendency to indulge in philippics, there is manifest throughout a love of truth and moderation.

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It is something novel to find American travellers offering any comments on the great port where they usually first touch English soil. Mr. Howells, however, begins by asking the question :-

"Why should the proud stomach of American travel, much tossed in the transatlantic voyage, so instantly have itself carried from Liverpool to any point where trains will convey it?"

His own practical reply to this query was to make a brief sojourn at Liverpool. Those who are natives of this city, or have learnt to appreciate certain of its many-sided characteristics, will have but little patience with Mr. Howells's hasty and somewhat acrid judgments. He gives this opening chapter the title of 'A Modest Liking for Liverpool,' but it is difficult to discover in his paragraphs even a sneaking fondness for anything connected with the city of the Mersey. He

compares it unfavourably, in certain aspects, with both Manchester and Glasgow, and seems to be unaware of the keen appreciation of art and literature which has been a striking characteristic of Liverpool for many years. The remark is, of course, intended for a bit of smart writing, but it is absurdly stated that "all who can," of those connected with Liverpool, "escape to Chester." We suggest to Mr. Howells that, on the occasion of his next visit to Liverpool, he should make the acquaintance of some of the professors of the University. As to modern art, he will ascertain, on inquiry, that artists find in this city one of the most appreciative markets for their wares.

It is well that Englishmen should read and ponder over the plainly written, but truthful accounts of the rags, squalor, and dejected misery that our American visitor noticed in Liverpool, Manchester, and other big centres. It is in the chapter named 'In Smokiest Sheffield' that the picture is most depressing. On the occasion of his visit many of the Sheffield works were running half-time or not at all. He saw numbers of the unemployed seated on benches under a shed :-

"Some were old and some young, some dull and some fierce, some savage and some imbecile in their looks, and they were all stained and greasy and dirty, and looked their apathy or their grim despair. Slat-ternly girls and women abounded, and little babies carried about by a little larger babies and of course kissed on their successive layers of dirt. There were also many small boys who, I hope, were not so wicked as they were ragged.... Our ascent [to the old Manor House] was mostly through winding and climbing streets of little dirty houses, with frowzy gardens beside them, and the very dirtiest-faced children in England playing about them. From time to time our driver had to ask his way of the friendly flat-bosomed slatterns, with babies in their arms, on their thresholds, or of the women tending shops or peddling provisions."

From all this dirt and grime it is a pleasant change to follow our visitor's footsteps during his 'Nine Days' Wonder in York,' whence he made two excursions, one to Marston Moor, and the other to Bishopthorpe by river. He spells the last-named place Bishopthorpe, contrary to English usage.

When visiting Boston, described as 'The Mother of the American Athens,' Mr. Howells had the common experience of all who cross the Atlantic in search of the footsteps of the Pilgrim Fathers, namely, disappointment and amazement at the dullness and ignorance of English residents in the district. He encountered "a nice-looking, well-mannered school-boy, otherwise not unintelligent," and asked him where the Pilgrims were tried; but the boy had not so much as heard of the Pilgrim Fathers. It is, too, almost pathetic to read of Mr. Howells's drive for nine long miles in a cab from Grimsby, over one of the dreariest bits of England's seaboard, in search of the place, in the midst of a gloomy,

isolated cow-pasture, where the Pilgrims three centuries ago made their second attempt to escape. We are pretty well convinced, too, after reading his account, that the true site was never reached.

The book lends itself in a special way to quotation; but considerations of space prevent more than a single specimen of the author's reflections on seeing Edward VII. driving through Doncaster on the St. Leger day. After remarking on the contrast of royal appearances, with great military escorts, in Germany, Mr. Howells proceeds:—

"But how different was the behaviour of that easy-going Majesty of England! All kings are bad, I knew that well enough; but I also knew that some kings are not so bad as others, and I had been willing to accept at their face the golden opinions of this king, which, almost without exception, his lieges seemed to hold. Of course it is not hard to think well of a king if you are under him, just as it is not hard to think ill of him if you are not under him; but there is no use being bigotedly republican when there is nothing to be got by it, and I own the fact that his subjects like him willingly. Probably no man in his kingdom understands better than Edward VII. that he is largely a form, and that the more a form he is the more comparable he is to the English ideal of a monarch. But no Englishman apparently knows better when to leave off being a form and become a man, and he has endeared himself to his people from time to time by such inspirations. He is reputed on all hands to be a man of great good sense; if ever he is fooled, it is not by himself, but by the system which he is no more a part of than the least of his subjects. . . . He looked like a man of sense, and not like a man of sentiment, that day as he drove through the Doncaster street on his way to the sport he loves beyond any other sport. He sat with three other gentlemen on the sideway seats of the trap, preceded by outriders, which formed the simple turnout of the greatest prince in the world. He was at the end on the right, and he showed fully as stout as he was, in the gray suit he wore, while he lifted his gray top-hat now and then, bowing casually, almost absently, to the spectators fringing, not too deeply, the sidewalks. He was very stout, and he was quite like the pictures and effigies of him, down to those on the postage stamps. He has a handsome face, still bearded in the midst of a mostly clean shaving nation, and with the white hairs prevalent on the cheeks and temples; his hair is bald atop, though hardly from the uneasiness of wearing a crown. It was difficult to realise him for what he was, and in the unmilitary keeping of a few policemen, he was not of the high histrionic presence that those German majesties were. The good-natured crowd did not strain itself in cheering, though it seemed to cheer cordially; and it did not stay long after the trap tooled comfortably away."

Mr. Howells's chief surprise at Doncaster was to find the race-course covered with beautiful green turf; for, as he tells us, the American tracks are on the bare ground, and never on grass. "We call the sport the Turf," he adds, "but we ought to call it the Dirt, for that is what it is with us."

In his final glimpses of English character, even Mr. Howells finds it impossible

to abstain from trying to teach Englishmen how to spell and pronounce their own language. He apparently fails to see, in common with many other learned Americans, how amusing all this is to us at home. But our English pronunciation causes him sorrow and despair, and he begins to think that, like a German or a Frenchman, he will never be able to speak genuine English—and in that we agree.

THE ENGLISH CHURCH.

A History of the Church of England. By the Rev. M. W. Patterson. (Longmans & Co.)

Typical English Churchmen from Wyclif to Gardiner. Series II. (S.P.C.K.)

SINCE the late Mr. Henry Wakeman's 'History of the Church of England' achieved a remarkable success, both literary and commercial, there has been a flood of books on the same subject. For the most part the writers and publishers have produced volumes on a different scale from his, and there has been no book which covered the whole ground at the same length.

Mr. Patterson, who is a Tutor of Trinity College, Oxford, now comes forward with a careful piece of work of almost exactly the same length (and sold at the same price) as Mr. Wakeman's book. In other respects the difference is great. Mr. Wakeman wrote with great vigour and enthusiasm; Mr. Patterson is extremely dull. There are a few small attempts at witticism—which appear to be after the style of Maitland, whose bow is not easily to be bent—but they do not make much impression amid a weary waste of solemn fact. That, however, need not trouble the reader: the taste for wit in Church history is one which it is well to discourage. But what we do find lacking in Mr. Patterson's book is any tone of sustained sympathy or spirit. He has written as a sound scholar should write, carefully, judiciously, accurately, without prejudice or party feeling; but there is no spark of sacred fire about his work. We have gone through the whole of it thoroughly, and we find hardly a point in which Mr. Patterson needs correction, and hardly a place where he expresses an unbalanced, or an unusual, opinion. Once, indeed, he temerarily assaults Dr. James Gairdner, and in so doing shows that he does not thoroughly know the matter about which he reprehends the veteran scholar.

'Typical English Churchmen' is a series of six papers or lectures by highly competent writers. They are well worthy of preservation, without being in every case original contributions to historical study. All that Dr. Gairdner writes on the sixteenth century is to be treasured, and his judicial vindication of Stephen Gardiner is far from being an exception to the rule: it is short, pointed, accurate, and well balanced, and it contains much

needful correction of Foxe. Another excellent paper is that by Mr. Ross-Lewin on Tunstall, which is full of interesting details as to the government of the Northern Church during the age of Reform. It contains also an expression of the mind of the first Earl of Selborne which has not been printed before, and is worth quoting as the statement of an eminent lawyer on a question which has been brought a good deal into debate since the publication of Dom Birt's book. Bernard Gilpin was perhaps the most eminent of those thousands of clergy who accepted the changes made at the Reformation. Lord Selborne professed himself "entirely of his mind." "To me," he said,

"all such differences of ritual as those between the First and Second Prayer-Books of King Edward's reign seem to be of no importance whatever with respect to either faith or practice. And, as I cannot hold that a man ought to separate himself from the communion of the Church to which he organically belongs on account of popular errors, either of teaching or of practice, which the Church has not made its own by any formal act to which its members are required by its public authority to assent, I think conformity in Queen Mary's reign, before the decrees of the council of Trent had become binding upon the Roman Communion, was not inconsistent with fidelity to the truths with which some of those decrees were at variance."

The book contains also an excellent lecture (unhappily, without any references or bibliography) by the Warden of New College on William of Wykeham, and another by Canon T. S. Holmes on Archbishop Courtenay. Dr. Radford's lecture on Beaufort is superseded, and in some points corrected, by the full biography which he published last year.

This leads us to mention the chief defect which we find in the book. It seems to have been written for the most part some five or six years ago and to have received little, if any revision. Dr. J. N. Figgis, who contributes much the most interesting and vivid of the studies—that on Wyclif—admits as much, and we regret it particularly in his case. He was evidently not thoroughly acquainted with Wyclif's writings when he composed his lecture: he knew a good many of them, and rather rashly assumed that the others contained much the same things; he was thus ignorant of the views held by "the last of the Schoolmen" on the priesthood, or how far removed he became, in detail, from the orthodoxy of the mediæval Church. But this defect does not impair the force of Dr. Figgis's epigrams or the general truth of his admirable sketch. His view of Wyclif is the right view, but there is not enough of it. His chief emphasis is laid on the fact that Wyclif was a thoroughgoing Radical extremist, not a "typical English Churchman." He illustrates his point by such happy sentences as this:—

"It is certainly not typically English to demand that the King and Parliament

should put to all endowed clergy the question whether accidents can exist without a subject, and in the event of an erroneous answer deprive them of their livelihood."

There are, however, too many slips in this first lecture. The writer says he will not tell the story of Wyclif's life because the lectures on William of Wykeham and Courtenay "will have made the general reader familiar with" the subject; whereas the reader will have to read the next two lectures before he becomes so. Ludgershall is certainly not "near Oxford." The second sentence on p. 9 is not completed, and will not construe. "Gardiner" for Gairdner and a few other slips in the book, also, need correction.

What have the Greeks done for Modern Civilisation? By Dr. J. [Pentland] Mahaffy. (Putnam's Sons.)

THE last paragraph of Dr. Mahaffy's volume, in which he excusably dwells on his own life-work in the service of Hellenism, recalls to our recollection the publication some thirty years ago of his first works, 'Social Life' and 'Rambles and Studies,' and the vivid impression which they made upon the reader by their freshness and novelty of treatment. He has been perhaps the most popular Hellenist of his generation, and in his new book, consisting of lectures delivered to an American audience in the Lowell Institute at Boston, he is as readable as ever. His attitude to the ancient Greeks has always been that not of a blind adorer, but of a candid friend, and in this he has shown himself more truly Hellenic in temper than the critics who were offended by what they called his iconoclasm. These lectures, which may be said to survey the whole field covered by his numerous studies of Greek life, literature, and thought, prove that his unconventional criticisms have never impaired a profound admiration for the spirit and the achievements of the Greeks.

To show what the Greeks have contributed to civilization the author reviews their literature, their art, their politics, and philosophical speculation. His lectures on poetry and prose repeat a good deal which will be familiar to readers of his 'Greek Literature'; the depreciation of Thucydides and a severe judgment of the 'Poetic' of Aristotle duly appear; but he adds much new matter in tracing the influence of Greek on English literature. We call particular attention to his remarks on the Isocratean periodic style. Ruskin, he thinks, was the greatest English stylist of the nineteenth century, because he was master of the period. "That is the reason why he was a greater stylist than all the Froudes and Newmans and Paters, who either use short sentences, or if they attempt the period are neither melodious nor clear." Dr. Mahaffy is perhaps too fond of laying down canons

of taste, but his observations are well worth reading.

It is generally taken to be a commonplace fact that the wonderful architectural knowledge of the Greeks was limited by their ignorance of the principle of the arch. Dr. Mahaffy devotes some interesting pages to an attempt to prove that they knew the principle and could have constructed arches if they liked, but did not choose to do so. He has put his case speciously, but his arguments are *a priori*, and he is unable to produce any positive evidence—for the passage of Pausanias from which he draws inferences cannot be counted as such.

We turn with more satisfaction to his treatment of Greek sculpture. He does not pretend to be able to offer any explanation of its perfection, but he makes pertinent criticisms on the explanations which have been suggested. Prof. Villari says that the quest of the Greeks was simply outward beauty of form, and this could be expressed in marble adequately to their ideal. "They had no experience of the mental maladies, the tortures of remorse, or the whole inner life created by Christianity." Therefore the problem which faced Donatello at the end of the Middle Ages could not be solved by the study of Greek art, and "a new art was needed to represent the new inner life." Dr. Mahaffy deals summarily with this new inner life. The gloom, he says, which overshadowed the Middle Ages was due to the spiritual tyranny of the Church, which had distorted the sweetness of early Christianity by an "odious manufacture of artificial horrors," and he illustrates this by the mediæval play 'Everyman':—

"If the Attic public fined the poet Phrynichus 10,000 drachmas for bringing before them their national sorrows in his 'Fall of Miletus,' what would they not have fined the author of 'Everyman' for importing darkness and horror into the day of death, and libelling the gods as cruel tyrants with no mercy for the frailties of men? But apart from this imported gloom, it is in my opinion false to say that the Greek was not just as experienced as any modern man in the great problems and the inevitable sorrows of human life. The whole of Greek tragedy consists in the representation of these sorrows, and if Prof. Villari wants proofs that the terrors of conscience, the agonies of remorse, were perfectly known to the Greeks, I ask him to turn to the picture of the tyrant's soul in the eighth book of Plato's 'Republic' or to Xenophon's 'Hiero.' The Greeks were not at all that simple, joyous, spontaneous set of grown-up children who appear in many of our books upon the subject.... But they had the good sense—or shall I say the genius?—to confine their art to what it ought to convey. They felt that marble and bronze should not be used to represent the violent emotions of tragedy, the violent moments in human life, and when they lost this reserve, their sculpture had begun its decadence. The 'Laocoon,' with the two little men representing his children, is indeed a work of art of which a modern sculptor might well be proud. It would not have been approved by the Greeks of the Golden Age, and Phidias would have looked upon the group with contempt, in spite of its technical excellence."

A whole lecture is devoted to Greek painting and music, of which but little is known, and we cannot help thinking that these topics are treated at disproportionate length, while our debt to Greek science, of which we know far more, is set forth inadequately. As to music, Dr. Mahaffy is unable to tell us what we actually owe to the Greeks; having argued that "so far Greek music is to us unintelligible," he is obliged to fall back on the Greek view of its moral effects, and to suggest that this is worthy of the consideration of modern educators. As to painting he has many interesting things to say, but he does not touch upon a question which is surely relevant to his theme, namely, how far old Greek was continuous with Byzantine painting, from which the early Italian school of painting grew. The lecture on science is mainly concerned with mathematics, and there is an interesting description of some of the mechanical contrivances of Heron. But it is a pity that the author did not devote a second lecture to astronomy, optics, and geography; in an exposition of what the Greeks did for civilization, it is odd to find that the names of Eratosthenes and Ptolemy do not appear. Dr. Mahaffy well insists on the great advances which the Greeks made in science without the aid of experimental methods, but he does not add anything to the value of his remarks by an unnecessary depreciation of "modern scientists."

In philosophy, politics, and sociology Dr. Mahaffy is more at home than in science, and all he has to say on these subjects is most instructive. In connexion with political thought he might have noticed the abiding influence of Aristotle (to whose influence in other domains he does full justice). It is remarkable how the Aristotelian classification of political constitutions, defective though it is for modern purposes, still affects political science.

We will conclude our review by quoting the author's judgment of Menander (from which many will dissent) in the light of the recently discovered fragments:—

"If there be any moral lesson conveyed by the picture we here have of Attic Society, it is this: that the slave and the prostitute were not only more intelligent but less immoral than their masters. In all these so-called pictures of life, not a single person of the least distinction appears—not a single philosopher, or politician, or poet, or man of letters, or benefactor—though we know that the walls and cities were being covered with panegyrics of leading citizens and their civic and private virtues. Not a single problem of religious or political importance is ever discussed. There is not even, in the new fragments, any wealth of that vulgar proverbial wisdom, or sententiousness posing as wisdom, which was gathered from the plays of Menander by diligent collectors, and, which, surviving in thousands of lines, has given him a false importance in the histories of Greek literature. But here, as elsewhere, the lapse of ages had separated the wheat from the chaff; the later scholiasts and commentators gathered from Menander the stray gems, as one might

pick from the array of a gay but stupid lady the real diamonds with which she had adorned her worthless person."

"Stupid" and "worthless"! In this judgment the dramatist's art is entirely ignored.

SHORT STORIES.

MR. JOHN GALSWORTHY is always sedulously modern; while, both in manner and matter, and especially by reason of a quality that borders on crudity, we find his art vaguely reminiscent of certain Russian works of fiction. We note the same impersonal touch, the same somewhat arid atmosphere, together with a like elemental freedom of expression. The first story in *Villa Rubein* (Duckworth) was published in 1900, and is virtually a short novel; the other four stories, with the collective title of 'A Man of Devon,' appeared in 1901, both volumes having been issued under a pen-name. 'A Man of Devon,' with its fine West-Country setting, is perhaps the most striking and original in conception, but the portrait-study entitled 'A Knight' is more sympathetic.

Mr. J. S. Fletcher has scarcely come to his own, either in achievement or recognition. At times he has seemed to promise admirably, as in that pleasant story 'The Paths of the Prudent'; but at other times he appeared to have lost interest in his work. As a rule his Yorkshire stories are of his best, for he thoroughly understands the dalesmen, with their curious mixture of shrewdness, hardness, and sentiment. We remember "Owd Poskitt" as a delightful figure in an old-world frame. In *The Wheatstack, and other Stories* (Eveleigh Nash), the author does not confine himself to one corner. He writes of Yorkshire, but also of Ireland, of London, and other places. This ensures variety for his tales. None of them is pretentious or ambitious; they are just pleasing little stories with a sympathetic atmosphere, a turn for comedy as a rule, and equally as a rule a happy close. 'The Wheatstack' is tragic, and so the second story may be considered. Some of the tales are more conventional than others, but all are readable, and written with freshness of observation and a deft knowledge of stage properties. Still, Mr. Fletcher can give us stronger work.

Mr. Marriott Watson continues in *Romance at Random* (Hutchinson & Co.) the career of the eccentric and impressionable nobleman who is the hero of 'The Skirts of Happy Chance.' The Lord Francis Charnian of that volume is now Lord de Lys, and his age is thirty-five; but he still indulges in his hobby of scraping acquaintance with young women and attempting to impersonate people whom he has never seen. In some of the stories he facilitates the union of lovers, but in an adventure with some Cockney merry-makers he cuts, for a gentleman, a rather shabby figure. Though convincingness is not a salient merit of the book, a good deal of happy invention is shown. Perhaps the eighth story, in which De Lys banishes his rivals in flirtation from three pretty girls, is as effective as any.

Sailors' Knots (Methuen), the latest collection of a dozen of Mr. Jacobs's tales, is ephemeral in character, and better suited for the magazine than for a book. There

is a thinness about these yarns which we fear will make them something of a strain upon the loyalty of the author's admirers; and his admirers have been very loyal. We said some years ago that there was danger in the narrowness of Mr. Jacobs's chosen field. Possessing so pretty a gift for farcical humour as he does, he might well go a little further afield for his material. The similarity between eleven out of these twelve tales is tiresome. Any one of them would be pleasing if it stood alone. But for joint presentation Mr. Jacobs would be well advised to give us examples of different types, rather than a batch of such close relations as these are. Each story has one of Mr. Will Owen's drawings to illustrate it. The book should be dipped into at intervals.

Though Mr. C. G. D. Roberts writes a great deal, and his books follow one another with rapidity, there is no loss of style and no sign of "scraping at the bottom." He is invariably arresting, has the knack of catching your interest right away, and shows great discrimination in his use of violence as a stage property. A lesser man would be tempted to give a melodramatic flavour to his animal stories, but Mr. Roberts is an artist, and his methods are chaste and restrained. The pieces in *Kings in Exile* (Ward & Lock) have all appeared in various magazines, where they may have been encountered by readers of the book; yet they bear collection and reperusal. A single idea unifies them, as the title might indicate: they are all concerned with wild creatures in captivity. Now it is a "Zoo," and now it is a circus that enchains these fascinating primitives. 'Last Bull' tells the story of the accidental breaking of the barrier between the buffalo and the public; the 'Lord of the Glass House' deals with an octopus in an aquarium; 'The King of the Flaming Hoops' relates to a puma in a circus, and a strangely inherited instinct; 'The Sun-Gazer' is an eagle. In all there are ten tales about ten separate "Kings." It is hardly necessary at this time of day to say that Mr. Roberts shows no traces of the sentimentality and anthropomorphic bias which afflict many writers in dealing with animals. He knows his *dramatis personæ*, and he handles them with skill and tenderness. The illustrations are admirable.

We must confess to finding Mrs. Henry Dudeney far more interesting as a novelist than as a writer of short stories, although some of the sketches in *A Sense of Scarlet, and other Stories* (Heinemann), touch a level higher than the average. Warmth and intensity are their most salient characteristics, together with a certain staccato quality that, too often used, fails in its effect and is apt to become wearisome. Again, the over-liberal sprinkling of the hiatus, and various extravagances of language are unworthy of so pleasing a descriptive writer. Of the twenty short studies we prefer the title story, 'The Night,' 'The Shop,' and 'Behind the Mill,' as being the most artistically complete. There is, of course, no reason why a short story should, within its proper scope, be less excellent than a novel; but we do not think that Mrs. Dudeney has found herself as yet in that difficult medium.

The Merrie Tales of Jacques Tournebroche, and Child Life in Town and Country. By Anatole France. Translated by Alfred Allinson. (John Lane.)—We like very much Mr. Allinson's translation of the second half of

this book, 'Child Life in Town and Country': it preserves all the qualities of the author's style, and is comparatively free from the faults in the first part. 'Les Contes de Jacques Tournebroche' are very difficult to render. Anatole France is at his wildest, yet his phrase is always under control. The first story is almost a literal translation of the oldest *chanson de geste* (if the term is applicable), 'The Pilgrimage to Jerusalem,' with an elvish addition of the author's at its close. It should be told, as it is in French, with great simplicity; the Wardour Street style employed is out of place. Mr. Allinson may be reminded that Oliver, William of Orange, Renaud of Montauban, Huon of Bordeaux, Doon of Mayence, and Ogier the Dane are old friends, and should be presented in translation by their English names, as should also Joan of Arc. As a rule Mr. Allinson does not make errors in translation, though "prudes femmes" are not "prudish dames," and "honnête" is not "honest." "Signing herself" is not English; it should be "crossing herself." The phrase "vêtue en clarisse," descriptive of the magpie, refers to the dress of the Poor Clares. Mr. Allinson's chief fault lies in a tendency to add to the text before him: "tongue-pie" becomes "Satan's tongue-pie"; 'A Lesson Well Learnt' is spoilt as 'A Good Lesson Well Learnt.' In this particular tale nearly everything that redeemed it from coarseness has been swept away: the style is a wearisome mixture of pseudo-archaisms and commonplace. "He answered her meekly, kissing her forthwith on the mouth. She manifested scarce any annoyance, and said only she was an honest woman and a true wife." In the space of ten pages there are twelve unnecessary amplifications of the original, and eight mistranslations, e.g., p. 95, "to the torments of vain longing" is an addition which falsifies the author's meaning; p. 96, "a full firm bosom of her own" is not what is said, nor what is meant; p. 97, "know not what you say" should be "don't know to whom you are talking"; p. 99, "I pray you" should be "I should be much obliged to you"; "if the wind will not change" should be "is not changing"; p. 100, "dégoût" is not "horror"; "in such close keeping that no man could enjoy it" is "in a place where people could get at it"; while "kept protesting with little cries" is a typical example of Mr. Allinson's method: it translates "criait." No other rendering is so bad as this; some of them are well done, as, for example, 'The New Year's Present.'

JUVENILE LITERATURE AND GIFT-BOOKS.

"We like *Stories told by the Miller*, by Violet Jacob (John Murray). The stories are unaffected and void of pretence. They are fairy tales. We should be sorry for the child who could not enjoy them, and we fancy the average grown-up who begins the book by reading it aloud to little folk will go on with it for his or her own entertainment. Yet it is the very antithesis of the commonplace modern production which calls itself a children's book and aims generally at tickling the sophisticated. The impossible and charming are here dealt with so simply and unconventionally as to be delightfully acceptable. We have read good work in fiction by this author; but she has written nothing more worthy of her talent or her sex than this pleasant book.

Critical Cousins, by Penelope Watkins (Wells Gardner & Co.), is a book of the semi-adventurous domestic sort, suitable for children of ten or thereabouts. A rather spoilt only child is sent to live with her more homely cousins, and, while improving their manners and enlarging their minds, learns in return to become self-reliant and obedient.

Both home and school kindergartens will find *In the Children's Garden*, by Lily Schofield (Philip & Son), a book of great educational value, for story-telling is now universally accorded an honoured place in the development of youth. In this book is collected a series of tales, each a model of what a good story should be. In those intended for babies care has been taken to associate each idea with events which may have marked their own necessarily limited experience; those for older children extend to a wider circle of imagination, and take into account the two worlds in which the child is trying to find himself—the actual and the make-believe. There is a useful teacher's appendix by Mrs. E. M. Spencer, and notes to each story suggest means for helping self-expression on the part of the children.

A Boy's Book of Battleships, with text by Gordon Stables, pictures by Charles Robinson (Blackie & Son), traces the development of battleships from the days of Homer, through the ages when the battle was won by the admiral who got to windward of the enemy, and describes the changes wrought by steam, steel, and electricity. A review of the imposing naval forces of to-day and a word of exhortation to the coming generation bring an interesting and inexpensive book to a close.

Capt. C. Gilson in *The Lost Empire* (Frowde and Hodder & Stoughton) handles well the scheme of Napoleon, when pent in Egypt by the battle of the Nile, to make a counter-attack in India, in alliance with Tippoo Sahib. The hero, a British naval officer, taken prisoner from Nelson's fleet in a boat expedition on the Italian coast, rescued from the fate of a spy by a French Deputy Commissioner of Public Safety, has, after terrible experiences in Paris, an opportunity of rejoining the fleet, and being entrusted with an overland mission to India from Nelson himself. It may be imagined that excitement is provided by such a journey, which is concluded by a tragic meeting between the French and English friends, amid the ruins of Seringapatam.

The School across the Road, by Desmond Coke (same publishers), is one of a number of fairly good stories illustrating the boyish life of a type of private schools. The present work deals with the opposition between two of these institutions, accentuated by the fact of their union (by purchase), and eventually composed by a common fight against the Houyhnhnms of an Agricultural College. The incidents of the book are full of spirit.

The new edition of Herbert Strang's *Samba* (same publishers) is opportune. He has traced the life of a little savage, a hero, to his tragic grave; and by good writing has exhibited the cruelties of the Congo Government. Sound fighting tactics, employed on the side of right, will commend this book to British boys.

Harding's Luck, by E. Nesbit (Hodder & Stoughton), is another of Mrs. Bland's pretty magical stories, its hero being a little boy who accidentally discovers a spell annihilating time and space, and enabling him at will to exchange his own personality for that of an ancestor in the reign of James I. The writing is lively and sympathetic; but we do not think that the conditions of life among highborn children three hundred years ago had any special analogy with the alluring picture here presented.

Fortunate will be the child, or, indeed, the average grown-up person, who gets *The Book of the Zoo* (Methuen). Mr. Eric Parker writes with a large experience of the animals, and his accounts are full of interest, conveying knowledge and observation without pedantry, and with a pleasing sense of the humorous. We learn that the monkeys are horribly jealous of one another; that a white wolf was the first animal in the gardens to have an operation under chloroform; and that the coach-whip snake (so called from its appearance) is allowed to live in bungalows in Texas and catch rats. A wigeon got out of the aviary, and made her nest at the bottom of a yellow-privet bush in a flower-bed, near by, escaping the attentions alike of keepers, cats, and rats. As for the elephants, they need water to keep their skin from getting too dry, and when the water is too cold for them, they "are solemnly brushed, with a big brush, all over with neat's-foot oil." The illustrations from photographs by Mr. Henry Irving show animals and birds in many characteristic attitudes.

Locomotives of the World, by the Rev. J. R. Howden (Frowde and Hodder & Stoughton), has excellent coloured illustrations of engines which should attract any boy who is keen on the subject. The brief text is decidedly interesting to the adult, but we doubt if it is suited to juvenile comprehension. The author has not yet achieved simplicity, and uses some elaborate wording which is unnecessary, while he tends to looseness of grammar and construction.

Mr. Heinemann publishes some "Little Books of Life and Sport" by Mr. Cecil Aldin. The life is that of the eighteenth century as presented by Steele and Washington Irving; the sport is *Jorrocks on 'Unting*. Mr. Aldin shows excellent spirit and brightness in his pictures in colours and black-and-white, which seem worthy of reproduction on a larger scale.

Babies and Birds, verses by Jessie Pope, drawings by Charles Robinson (Blackie), is the very thing for the youthful age when memory holds rhymes unerringly. There is a missing word in each verse which is filled up with a bird picture, and artist and author make an effective combination.

A Wonder Book of Beasts, edited by F. J. Harvey Darton, with illustrations by Margaret Clayton, is one of the choice books which we have learnt to expect at this season from Messrs. Wells Gardner. The twenty-seven stories included "show Beasts acting as Men would act if they were Beasts"; they introduce us, that is, to the land of wisdom, wonder, and make-believe. The collection is well varied, and the illustrations add to the attractions of a delightful volume.

Miss Manners, by Aileen Orr, illustrated by John Hassall (Melrose), is presented as a nursery fairy with a fancy for bits remaining on the dish. This fancy seems, indeed, unduly emphasized, but the ideal of good manners is better set forth in other directions. More might have been made of the idea of children in a land where there is no one to say them nay. The troubles that would ensue would make a fine subject for the moralizing adult to enlarge upon.

The Rainbow Book: or, Coloured Stories for Children (Frowde and Hodder & Stoughton), is a short series of imaginative tales for young children, pleasantly told and brightly coloured. It is well suited for reading aloud to the little ones.—The well-finished and attractive pictures by Millicent Sowerby in *The Happy Book* (same publishers) can scarcely fail to delight the little ones. The jingling short rhymes by Githa Sowerby descriptive of the paintings, are well conceived.

Mr. Grant Richards publishes *Grimm's Fairy Tales*, selected and retold by Githa Sowerby, with twelve illustrations in colour and others in black-and-white by Millicent Sowerby. There is room for many editions of a now classic collection, and this one has many claims on the nursery. The type is clear and excellent; the telling of the stories is simply done, without puzzling and pompous words; and the illustrations are particularly bright and attractive.

Dumas's 'Mes Bêtes' has been translated by Mr. A. Allinson as *My Pets* (same publishers), and shows the master of romance in an easy, rollicking humour which is delightful. There are plenty of wonderful stories and adventures concerning odd specimens of *Homo sapiens* as well as dogs, monkeys, parrots, a cat, and a vulture. The book will be a discovery, we think, for many English readers old and young.

The Book of Flowers, by Katharine Tynan and Frances Maitland (Smith & Elder), is a pleasant, though somewhat casual collection of all sorts of lore—chiefly old-fashioned, and derived from famous herbalists of bygone days—concerning plants both wild and cultivated, arranged under the four seasons. We find quaint recipes and simples, old rhymes, and beliefs which linger even in this educated and unbelieving age. The book, says the Introduction, "makes no pretence at all to completeness, or to scientific knowledge or accuracy," and it can be enjoyed without too strict an inquiry into such matters. Still, we wonder that the authors did not get a friend expert in scholarship and floral matters to look over their pages, a perusal of which suggests several corrections. We may fairly expect in such a book as this to see unlikely suggestions discredited; otherwise they continue to flourish. Some repetitions might have been avoided; and cross-references might be added here and there. If a second edition is called for, the authors should take the opportunity of making an index of the various names, popular and scientific. Without this aid the book loses much of its value. If we wish, for instance, to re-read the references to Shakespeare's "long purples," and do not remember the flowers selected as possibly in his mind, we have no clue to them in the list of contents in front. The 'Editors' Acknowledgment' to works cited is brief, and omits Parkinson's great book, which is frequently used.

OUR LIBRARY TABLE.

WE are able to praise *The Rise of Louis Napoleon*, by F. A. Simpson (John Murray). The view taken of the history of the period of Elba and the Hundred Days is conventional, and can now be shown to be incorrect by reference to such writings as those by Commandant Weil which were lately noticed in our columns. But the story of the time when Queen Hortense played her part in France is merely introductory to a volume containing a careful study—somewhat new to English readers—of a career as interesting to opponents of the Second Empire as to friends. As for the treatment of "the Napoleonic legend" a good deal might be said by way of doubt as to whether the decision of the first Napoleon, in 1815, to strike once more through France, was, as the author thinks, "a prologue to the strange romance of the Second Empire's rise." Louis Philippe was justified in regarding it as a prologue to the Monarchy of July. Had he been as strong a king as his great sister, Madame Adélaïde, hoped, the Second Empire would never have come to birth. It was the narrowness of the base of the "middle-class monarchy" that destroyed a political system capable of long life had manhood suffrage been accorded in 1830 instead of 1848. No Frenchman will accept this view, which sounds paradoxical even to the outside observer. But Louis Napoleon easily ruled France for many years, in spite of difficulties peculiar to himself; and Louis Philippe, with the popularity of his eldest son, might in the thirties have become more settled upon the throne than Louis Napoleon between the Crimean and Italian wars.

The book before us ends where most histories of Louis Napoleon have begun. But for a few pages of epilogue it finishes with 1848. By the relative freshness of the theme it will attract readers.

M. JOSEPH REINACH in *Le Temps* of last Sunday had a most interesting article, the great length of which was fully justified by the importance of its contents. The first half told how there fell into Prussian official hands those "papers" of the Second Empire thought too dangerous to be left in the Foreign Office, the Ministry of the Household, and the Emperor's private-secretary's department. "Safe custody" was afforded by M. Rouher's country house. But a German cavalry officer secured the boxes, and they are at Berlin. These subjects attract the well-known Deputy and writer all the more that he is, as our readers know, Chairman of the Commission charged with publication of the French records affecting the origin of the war of 1870.

Lord Esher, when editing the letters of Queen Victoria, discovered sources of danger which led him to make a speech in the House of Lords, and the Lord Chancellor a reply, with the result that the Official Secrets Bill was introduced, and dropped. What M. Reinach asks in the second half of his article is what Lord Esher asked here. It is possible that M. Reinach was thinking of the secret Anglo-French agreements quoted by M. Mévil in a volume reviewed by us on May 29th of the present year.

We now have before us a volume dedicated to the French Ambassador in London, but of a nature more likely to be popular in France than here. In *L'Europe et la Politique britannique* (1882-1909) M. Lémonon does not intend to be a spiteful "candid friend." The effect produced on English

readers by his repeated "proofs" of the wickedness of Perfidious Albion between 1882 and December, 1909, is only the more disheartening as the author really believes that he is a friend and a supporter of the *entente*. Moreover, he seems to envy us the totally unscrupulous talent which, he thinks, defeated France, on great numbers of occasions, when the Republic appears to him as the lamb to the British wolf—the "injured angel." It is useless to wrestle with such conviction. We can only, after the manner of the misunderstood, wrap ourselves in our mantle of righteousness, and hope against hope that, some day, justice will be done to our motives and our acts. M. Delcassé is really our friend; but it was not always thus. M. Hanotaux has never been thought to be specially inclined towards a better understanding with this country than with the Mid-European Powers. The French policy defended in this volume is mainly that of M. Hanotaux, and "pin-pricks" are made in it to proceed exclusively from us. We have been inclined to believe that they came from France. One impossibility that faces us is that of proving that an English missionary is not an agent of the British Government. So, too, we think "Stanley" to have been rather a Belgian king than "England." Madagascar presents in this volume, as in the pages of M. Hanotaux, a perfect example of our crimes, as they are still seen, in the historic past, by our friends of France. We are never believed—such is our undeserved reputation for astuteness—to have made mistakes, or to have forgotten essential facts in a negotiation. Yet in the case of Zanzibar, and in the matter of Lord Kimberley's proposed acquisition of a strip along the African Lakes, intended to give us free communication—as the phrase went—"from Cape to Cairo," blundering on our side, admittedly, took place. The story of Fashoda, as it stands in this book, is unrecognizable by those in this country who know the facts. Our author begins with 1882—towards the end of the year, because he admits that the action of the French Chambers and Government, with regard to Egypt, between December, 1881, and August, 1882, was the cause of our subsequent position in that country. From that date onward we have no case, according to M. Lémonon. Details are given—consistent, on the whole, with those of M. Mévil's book and M. Delcassé's speeches—in respect of the action of Germany and of Russia in proposing to France intervention against us during the South African War.

The specific charge against Gladstone of having totally disregarded "the engagements of Lord Salisbury" to France as to the occupation of Tunis, foreseen in 1878 during the Congress of Berlin, is at variance with the facts. In France there is less consideration shown for the feelings of fallen ministers than in this country. Lord Salisbury had not officially recorded the vows of his offer to M. Waddington; and when M. Waddington's dispatches were published by France, the House of Commons was informed that, subject to Lord Salisbury's wish, some publication would take place here. The result was that our Parliamentary Papers were less complete than were the French—Lord Salisbury did not take the opportunity afforded to him in the House of Lords of contradicting M. Waddington. Gladstone can hardly be blamed for having taken note of the assurances offered by France that the occupation was solely based on trouble from the Khroumirs. He would have been blameworthy had he not insisted on stipulating for the continua-

tion of the advantages given by treaties to the trade of all nations in the Regency.

On the whole, from the point of view of history, we prefer our European enemies to our friends when engaged, as they think, on writing in our defence.

THE Cambridge University Press publishes a translation from the Spanish of *Saint Theresa, the History of her Foundations*, by Sister Agnes Mason, to which is added a Preface by Sir Ernest Satow. It was a happy decision on the part of the Press authorities that led to the issue of this small volume, which should receive a warm welcome from the many English students of St. Theresa's life and works who are unable to read her writings in their original language. This plain and unadorned tale of the "Foundations" gives us, it may be said, Teresa de Ahumada in her most practical mood; yet the other, the more mysterious side of that wonderful personality is by no means absent: beneath the indefatigable organizer and skilled diplomatist we can detect the mystic, drawing on an unseen source for courage and wisdom. The story exhibits, doubtless, in highest relief the active side of Teresa's character. Her splendid common sense, her large and deep comprehension of human nature, her ready sense of comedy, shine out on every page. Her ability to take the humorous view of a difficult situation must often have availed to ease for her situations which would otherwise have been intolerable. When the lady at Toledo who had professed willingness to let the sisters a house suddenly tried to draw back from her bargain and "made a great to-do," Teresa was not overmuch distressed. She let the storm rage, waiting patiently until "it pleased the Lord that" the lady "was pacified on bethinking herself that, if she did not annoy us, she might sell us the house advantageously." Of ordinary folk she did not ask too much, judging it natural that the owner of wares should raise his price when the purchaser showed eagerness. She tolerated even the pusillanimity and shiftiness of the Archbishop of Toledo, while perfectly candid in her recognition of his lack of courage. But for her sore throat, she would, she avers (and we believe her), have found "amusement" in the journey through flooded country in rickety carts, broken only by halts in dirty, tumble-down inns; and the incongruity of the appearance of young Andrada, the student, as an associate "for Barefoot nuns" tickled her fancy amazingly.

Incidental mention of names already made familiar by the Saint's letters frequently occurs in this tale of the reformed foundations. It is interesting to come across the austere St. John of the Cross as a youth, and to read of the childish terrors in an empty house of that Maria del Sacramento who played the part of a heroine under other conditions.

The rendering is an admirable piece of work, combining scrupulous fidelity to the original with a complete absence of "translator's English," and reproducing happily St. Theresa's direct, colloquial style.

THOUGH some of them incline towards the conventional, Mr. Sutton Palmer's colour pictures in Mr. A. R. Hope Moncrieff's *The Heart of Scotland* (A. & C. Black) are more satisfactory than the letterpress. It may, indeed, be said that "the pictures for the page atone." Mr. Moncrieff is one of those discursive writers who cannot keep to their text. Here is a book written

avowedly to extol the scenic charms of Perthshire, yet there are pages and pages which have no bearing whatever on that district. The author even stops to have a fling at critics of his former books. What, it may be asked, has all the detail about the comparative numbers of "Mac" and other Scotch names in the Edinburgh, Glasgow, and London directories to do with Perthshire in particular? Whether Scotland is right in protesting that she should not be included in the term "England" is not, surely, a Perthshire question, any more than the vagaries of the latter-day Jacobites. It would be futile to multiply instances of this kind of thing in an author who gaily defends it. But one glaring example must be adduced on other grounds. On p. 200 there is a long quotation from a privately printed volume of "my friend Mr. H. R. Allport," who, it seems, believes himself to have been the first to point out that Scott's heroines with the important exception of Lucy Ashton, are all motherless. What this has to do with Perthshire especially Mr. Hope Moncrieff alone can explain. But what we wish to direct attention to is his "guess" in explanation of the circumstance. He says:—

"It is known how Scott was disappointed in early love, and how he married a lady of French extraction, who makes a very shadowy appearance in biographies of him. Now that his children's children are dead there can be no harm in hinting that his wife was accused of a weakness which went to diminish the respect, if not the affection, of her family. An old friend of my father, still alive, heard the matter put very plainly by Charles Kirkpatrick Sharpe, who told him how he himself had given up dining with the Scotts because of the state in which he frequently found the lady of the house. That bit of hushed-up scandal would explain why the husband shrank from describing a mother's influence, as touching a sore point in his own family life. His letters and diaries also dwell far more upon his children than upon their mother."

Now we say that this is a purely gratuitous insult to the memory of Lady Scott, if not to Scott himself. So far as we know, there is no hint of any such thing in all the Scott literature; and if Mr. Moncrieff had grounds for believing that his statement was true, he would have shown much better taste by suppressing it altogether, especially as it had no connexion with his subject. Certainly Kirkpatrick Sharpe was not the kind of person to rely upon as an "authority" in a matter of this kind. The pity of it is that Mr. Moncrieff's readers are more likely to be interested in tattle of this sort than in the question whether the tattle is authentic. The book is of that "lively" type which is popular nowadays. It is furnished with a map, but there is no Index.

We give a cordial welcome to a cheap edition of Sir Herbert Maxwell's *Story of the Tweed* (Nisbet), published originally in an édition de luxe. The literary and romantic associations of Scott's favourite river are of commanding interest, and a book which almost exhausts the theme ought to be a book for the many. It is a pity, however, that in this reprint the errors of the first edition have not been corrected. We still read (p. 60) of Henry Liddell when the name should be Riddell. Again, the Hawick Common-riding song is attributed to Hogg, the Ettrick Shepherd, whereas the author was another James Hogg, a weaver. On p. 77 the statement is repeated of the future Abbotsford that the place was "originally known as Clarty Hole." The original name was, in fact, Cartley Hole, and "Clarty" Hole was merely a vulgar perversion. The Index also wants revision. Thus, to take one example, the

Hawick "Colour Song" is referred to p. 125, whereas the page is 173. Still, as it stands, this is the best book that we have on the great river.

A Text-Book of Psychology. By Edward B. Titchener. Part I. (Macmillan & Co.)—This is the first half of a text-book designed by Prof. Titchener to take the place of his 'Outline of Psychology,' one of the most successful of the many introductory college text-books in this subject. That the work is to be doubled in size is matter for congratulation; for the most serious criticism that could be made of the book now to be superseded was that it gave an unduly simplified sketch of a wide and difficult province of science to those entering upon it. It is not possible to judge from this half of the work whether the enlargement of it will remove this reproach; for it deals only with the senses, the elementary modes of feeling, and perceptual attention. But the discussion of attention in the last chapter hardly justifies the hope that this result will be fully achieved.

Dr. Titchener adheres to the view that the work of psychology is to describe the stream of consciousness by means of introspection, and to explain it by the aid of the principles of physiology. Since he is not content that psychology should deal only with the minds of introspective philosophers, but rightly holds that it must and can take account of minds of all kinds and of all levels of development, he is forced to the bizarre contention that, when we study the minds of infants, of animals, of the insane, or of social groups, we do so by studying the records of their introspections: "We require the animal and society and the madman to introspect" (p. 35). Nevertheless we are told that "the method of psychology is, in all essential points, the method of the natural sciences." These and other peculiarities of the author's position may be sufficiently indicated by saying that, as a faithful disciple of Wundt, he reproduces the well-known features of his master's work.

But apart from fundamental questions of scope and method, the book has in a high degree some of the most important qualities that we demand in an introductory text-book, namely, clearness of presentation and definiteness of doctrine. It is based throughout upon the results of modern experimental work.

THE LATE FATHER TABB.

AFTER a year of blindness—a disability which was the occasion of additional poetic insight and many verses—Father Tabb died, in his sixty-fifth year, on November 19th, at Ellicott City, Maryland.

To letters his loss is one not to be overlooked. He had been named America's premier living poet; and in England there is hardly to be found a writer of a like spiritual insight, combined with the lyrical instinct. Of his lyrical quality we have an example in 'The Reaper':—

Tell me whither, Maiden June,
Down the dusky slope of noon
With thy sickle of a moon,
Goest thou to reap.

"Fields of Fancy by the stream
Of night in silvery silence gleam,
To heap with many a harvest-dream
The granary of sleep."

More characteristic is a form of even fewer lines in which he habitually packed his

thoughts. To this brevity must be ascribed the insufficient glamour of much of his work.

Not in an array of auxiliary words or in scenic versification, but in the priesthood, the habit of meditation, and the seclusion he contrived for himself in St. Charles' College, where for twenty-three years he held the Chair of English Literature and where he died, he found the right setting for his poetry. There his intellectual activity was tempered by the constant contemplation of the mysteries enshrined in his Church; there his wit and ingenuity were braced to meet the demands made upon them by the ambiguous flashes of inspiration and intuition.

Father Tabb's published works include 'Poems,' 'Lyrics,' 'An Octave to Mary,' 'Rules of English Grammar,' 'Poems, Grave and Gay,' 'Two Lyrics,' 'Quips and Quiddits for the Curious,' and 'Selected Poems,' the selection being made, at his desire, by Mrs. Meynell, who also assisted him in the choice of the MS. poems for the new volume which will now be a posthumous one.

OXFORD NOTES.

SHALL we or the Lords be reformed first? The question opens a magnificent field for speculation, whether practical, that is to say, financial, or merely theoretic. There were those hot-heads who reckoned by days or weeks or months the time that must elapse before the Chancellor's Manifesto could translate itself into statute shape. To-day they may be heard saying that a year hence we shall see what we shall see. Now delay has its disadvantages. The Manifesto at the moment of its publication roused an enthusiasm that was almost universal. We are growing cold, however, if only because we are beginning to forget its precise contents. Nay, one idly wonders whether the Chancellor himself can possibly retain his grasp of all that detail which it must have cost him no small effort of concentration to co-ordinate in his most statesmanlike digest. On the other hand, piecemeal legislation was to be deprecated. Your academic voter is nothing if not critical, and might be trusted to insist on judging the part in the light of the whole. Thus it was inevitable that we should have to wait until Council had worked out a comprehensive scheme; and, from all that one hears, galley-slaves could not have laboured harder than the various committees that are responsible each for its section of the impending Reform Bill.

Nor are "probouleutic" cares confined to members of Council. Very wisely, the opinion of the Colleges has been canvassed. Without the support of the Colleges the University can do nothing. Thanks to that want of imagination which, according to some, is the national bane, but, according to others, the proudest of our national bulwarks, we are most of us ready to devote the best of ourselves to the College interest, which is near at hand and for the most part obvious; whereas the sense of a common University policy and ideal is even now relatively slight, though markedly on the increase. To the Colleges, therefore, in their corporate capacity, the committees are in turn referring their projects and perplexities. A College meeting is nowadays a nightmare. When the solemn conclave has with reasonable dispatch decided that Jones's farm needs a new pigsty and Brown's exhibition an increase of 10%, suddenly some abstract question is flung into their

midst—the ideal conditions under which endowed research should be carried on, or the precise length of term compatible with freedom from bankruptcy and brain-fever; and the end of that meeting is no longer in sight. Thus, at any rate, we are thoroughly busy as a consequence of the Chancellor's initiative. And, one day, we, the remnant who manage to live through the distressful interval, shall see what we shall see.

On the tumult of University politics at this moment supervenes the excitement of national politics. Happily there is a psycho-physical limit to human endurance; and, because we are in duty bound to regard the former so seriously, we are perhaps in danger of taking the latter all too lightly. Three candidates for Parliamentary office are in the field. At this hour it is almost certain that no fourth will offer himself. Of the three committed to the campaign, all are highly distinguished men, even as judged from the purely academic standpoint. The principle, therefore, that a University franchise invites one to rise above party prejudices, and secure intellectual eminence at all costs, yields no sure guidance. On the other hand, of the three candidates in question two are tried politicians, and one is altogether untried; and such a consideration is bound to have great weight. Arguing in this manner, a not inconsiderable number of worthy persons envisage their electoral task with lack-lustre eye; "the inevitable," they say, "must come." If the actual event be attended with paradoxical results, slackness in voting will be the cause. A practical method of enabling the wavering or indifferent to take sides may be suggested. Never before was there a General Election that hung on a clearer issue. Let all three candidates, then, be asked to state in unambiguous terms whether, firstly, they would vote for or against the Budget; and (since all are almost unquestionably against it) secondly, whether they would vote for or against any modification of the existing system of Free Trade. It is quite possible that none of the three could pledge himself definitely to oppose any and every measure involving a departure from the principles of Free Trade. In that case the academic Liberal will have little cause to bestir himself, though he will probably end by plumping in the interest of Sir William Anson "for old sake's sake." If, however, Lord Hugh Cecil be willing to give such a promise, the fact that he is something of a medievalist in ecclesiastical matters presumably will not prevent the Liberal stalwarts from plumping for him. Meanwhile, the heart-searchings of the Free Traders are as nothing compared with those of the Tariff Reformers whose names are on the list of Lord Hugh Cecil's backers, but whose hearts are with Dr. Arthur Evans as one who has, economically and fiscally, burnt his boats. (No reference to Dreadnoughts is intended.) If you nominate a candidate, need you vote for him? It is a puzzling question of casuistry. For many an honest man, it is to be feared, during this Christmas Vacation, reading will be desultory, and putting will be wild.

Apart from politics, life has been very full. Indeed, every year it grows fuller. It has been recently calculated that the official engagements of the present Vice-Chancellor for one term would have comfortably occupied his predecessor of several decades ago from October to June. Three "functions" stand out in one's memory. The first was the address of Sir George White to the members of the National Service League, whose muster-roll is impressively large. Oxford is by no means given over to "militarism," but is old-

fashioned enough to rank the trained capacity to fight for home and country amongst the cardinal virtues. The second was Sir Ernest Shackleton's lecture in the Sheldonian. Nothing could have been more unacademic, or more successful, if only for that very reason. The third was Mr. Balfour's address embodying his philosophic doubts concerning Criticism and Beauty. Negations are apt to leave one cold, but the warmth of unmeasured enthusiasm was kindled in the crowded theatre by the speaker's exceeding charm. There will, of course, be differences of opinion as to the value of his contribution to the philosophy of Aesthetics. Thus the very mention of mysticism is enough to cause some to turn up their eyes, and others to depress their brows. On the other hand, the hint of a mystical solution was combined somewhat strangely with the suggestion that a deeper illumination might attend the study of the works of Signor Benedetto Croce, whose methods proclaim him a thoroughgoing rationalist. Perhaps the passage in Mr. Balfour's address that carried his audience with him most completely was that which referred to the taste of the Greeks in music, so genuine on their part and satisfying, yet so unintelligible to us. As he put it, the point was both new and, for his argument, crucial.

A rich crop of learned works keeps the Clarendon Press busy. It is impossible to cope here with so long a list. Dr. Bywater's 'Poetics' by this time occupies a place of honour in every scholar's library. Dr. Farnell's five massive volumes on the 'Cults of the Greek States,' the labour of twenty years, recall the triumphs of a former and more leisurely age; so too does Mr. Webb's magnificent edition of 'John of Salisbury,' written as it is throughout in the most fluent and readable Latin. The Rector of Exeter has produced a charming translation of Dante's 'Convivio'—one more proof, if any such were needed, of the activity of the Oxford Dante Society. Dr. Arthur Evans, despite political distractions, will be bringing out very shortly an instalment of his long-expected 'Scripta Minoa.' But as a Christmas present, we confess, we should ask for the volume of 'Bushman Paintings' by Miss Helen Tongue. The Romanes Lecturer might have drawn from them the moral that the sense of beauty may flourish where criticism is wholly absent.

Nothing could be more consonant with the present-day ideals of Oxford than the proposals of the Committee of the International Interchange of Students. They are anxious to enable graduates and undergraduates of universities in the United Kingdom on the one hand, and in Canada and the United States on the other, to spend a Long Vacation in studying one another's institutions, political, social, and educational. To achieve this end they would found twenty-eight scholarships, of 150*l.* or thereabouts, fourteen available for our brethren and cousins, and fourteen for our own folk. That half of the required funds will be raised without difficulty on the other side of the water is almost deducible from the fact that Lord Strathcona is President of the Committee. On our side, unfortunately, money happens to be tight just now. By a parallel process of deduction, however, we may venture to discern in the Treasurership of Lord Brassey an omen of ultimate success. To Oxford by this time it has become second nature to think imperially and transatlantically; so that she may perhaps without undue presumption suggest to sister universities that the experience is a gain without drawback, a source of

new ideas, and—more important still—of new sympathies and friendships.

The first Report of the Trustees of the Oxford University Endowment Fund provides appetizing reading. Of the sums so generously allocated, the Bodleian naturally obtains a large share. The underground chamber which is being constructed on the north side of the Radcliffe Camera will in itself absorb 10,000*l.* The new Engineering School, too, cannot but be costly. The Lectureships in Japanese and in Political Theory and Institutions meet with general approval. And there are other well-timed gifts to nascent studies. Therefore as we severally read we say, "One day, perhaps, they will think also of that special study of ours, so deserving as it is, and O! so starved."

A propos of raising the wind, the recent hurricane has wrought a serious breach in the defences of Keble. It was annoying for the undergraduates that this should happen at the very moment when they were about to go down. M.

LIST OF NEW BOOKS.

ENGLISH

Theology.

- Ainsworth (Percy C.), *The Blessed Life*, 2/6 net.
Short addresses on the Beatitudes, with an introduction, in memoriam, by Wilfred S. Hackett. New edition.
- Andrewes (Lancelot), *The Manual for the Sick*, 3/6 net.
Edited, with an introduction and notes, by F. E. Brightman.
- Baron (David), *The Shepherd of Israel and His Scattered Flock*, 2/6 net.
- Church Congress at Swansea, 1909, *Official Report*, 10/6 net.
Edited by the Rev. C. Dunkley.
- Dale (H. Montague), *Religion: its Place and Power*, 3/6 net.
- Dods (Marcus), *Footsteps in the Path of Life*, 3/6 net.
Meditations and prayers for every Sunday in the year.
- Ellis (Percy Anselm), *Old Beliefs and Modern Believers*, 3/6 net.
- Flick (A. C.), *The Rise of the Medieval Church*, 15/ net.
- Gore (Charles), *The Incarnation of the Son of God*, 2/6 net.
The Bampton Lectures for 1891. New edition.
- Herford (B. Travers), *Unitarian Affirmations*, 1/6 net.
Consists of six lectures. Second edition.
- Howatt (Rev. J. Reid), *The Next Life; or, Light on the Worlds Beyond*, 2/ net.
- Ingrouille (Rev. P. C.), *Our Sacrifice of Praise and Thanksgiving; or, The Doctrine of the Church of England on the Lord's Supper compared with Scripture and the Teaching of the Primitive Church and also with the Teaching of the Church of Rome*, 3/ net.
- Lillie (Arthur), *India in Primitive Christianity*, 15/ net.
An enlarged edition of 'Influence of Buddhism on Primitive Christianity,' in which the similarity of the moral teaching in both was considered. Fresh evidence is brought forward in the present work, in which the author attempts to show that Siva-Buddhism reached Alexandria, by way of Ceylon, about 100 A.D., and powerfully affected Christianity. The book has many illustrations.
- Mozley (John Kenneth), *Ritschlianism*, 5/ net.
- Muir (Pearson M'Adam), *Modern Substitutes for Christianity*, 6/ net.
The Baird Lecture, 1909.
- Munn (Mrs. Philip), *The Seekers*, 6d. net.
An explanation of the writer's relation to the religious life of the day.
- Office for the Commemoration of the Holy, Glorious, and All-Praiseworthy Apostles and Chief Primates Peter and Paul on Sunday, the 29th of June, in the Years of Grace 1880, 1950, 2053, and 2127. *Old Style*, according to the Byzantine Rite, compiled out of the Service-Books of the Orthodox Greek Church, by John Bannerman Wainwright, 5/ net.
- Has a brief bibliography, a preface, and some notes.
- Old Catholic Missal and Ritual, 6/ net.
Prepared for the use of English-speaking congregations of Old Catholics in communion with the ancient Catholic Archiepiscopal See of Utrecht.
- Roberts (H. D.), *Hope Street Church, Liverpool, and the Allied Nonconformity*.
A history of the congregation from 1687, with an investigation of early Nonconformity in Liverpool.
- Savile (Sir George), *A Letter to a Dissenter, upon Occasion of His Majesty's late gracious Declaration of Indulgence*, 1/ net.
Reprinted from Miss Foxcroft's 'Life and Letters of Sir George Savile, first Marquis of Halifax.'
- Selby (Thomas G.), *The Divine Craftsman, and other Sermons*, 3/6 net.
- Sturt (Henry), *The Idea of a Free Church*, 5/ net.
- Teaching of the Wells Missionary, 16/ net.
Sermons preached at the Celebration services, June, 1909.

Weymouth (R. Francis), *The New Testament in Modern Speech*, 2/6.
An idiomatic translation into everyday English from the text of 'The Resultant Greek Testament,' edited and partly revised by Ernest Hampden-Cook. Third edition.
Worcester (Bishop of), *The Efficiency and Inefficiency of a Diocese*, 6d.
Primary visitation charge.

Law.

Cobbett (Pitt), *Cases and Opinions of International Law, and various Points of English Law Connected Therewith: Part I. Peace*, 1/5.
With notes containing the views of the text-writers on the topics referred to, supplementary cases, treaties, and statutes. Third edition.

Fine Art and Archaeology.

Johnson (A. E.), *Dudley Hardy, R.I.*, 3/6 net.
In the Brush, Pen, and Pencil Series.
La Vergne (Madame Julie), *The Spire of Caudebec*, 1/ net.
Translated by Constance, Countess de la Warr, with illustrations of the famous church and spire.
Leicester Museum and Art Gallery Committee, *Seventeenth Report*.
Medallion Illustrations of the History of Great Britain and Ireland, Plates CL-CX., 6/ net.
For notice of earlier parts see *Athen.*, June 20, 1908, p. 709.
Old English Colour-Prints.
Text by Malcolm C. Salaman, edited by Charles Holme, with 40 examples in facsimile colours.
Rhead (G. Wooliscroft), *History of the Fan*, 84/ net.
Rivers and Streams of England, described by A. G. Bradley, painted by Sutton Palmer, 20/ net.
Contains 75 full-page illustrations in colour.
Round Our Coasts: the Seaside Portfolio, 10/6 net.

Poetry and Drama.

Arnold (Matthew), *Poems*, 1840-67, 3/6.
With an introduction by A. T. Quiller-Couch. Oxford Edition.
Barnard-James (J.), *Poems, Lyrical and Romantic*, 3/6 net.
Baudelaire, *The Flowers of Evil*, 1/ net.
Translated into English verse by Cyril Scott. One of the Vico Cabinet Series.
Binyon (Laurence), *England, and other Poems*, 3/6 net.
Bunston (Anna), *Mingled Wine*, 3/6 net.
Some of these verses are reprinted from *The Academy*, *Country Life*, *The Guardian*, and *The Saturday Review*.
Christie (Mary G.), *Sonnets and Songs*.
Several of these sonnets have appeared in *Chambers's Journal* and elsewhere.
Domestic Rhymes, by O. H. B., 1/ net.
By Mrs. Oona Ball, who has written more than one book on Oxford.
Downing (William), *Sonnets Personal and Pastoral*, 3/6 net.
With an introduction on the construction of the sonnet.
Edwards (Ethel Ashton), *The Heart of Life*, 1/ net.
A book of verse.
Hardy (Thomas), *Time's Laughingstocks and other Verses*, 4/6 net.
Ledoux (L. V.), *Yzdra: a Tragedy*, 5/ net.
Macnamara (Francis), *Marionettes*, 5/ net.
Short poems with a few sonnets.
Mayne (Rutherford), *The Drone*, 1/ net.
A play in three acts.
Mayne (Rutherford), *The Troth*, 6d. net.
A play in one act.
Mason (Charlotte M.), *The Saviour of the World: Vol. III. The Kingdom of Heaven*, 2/6 net.
Noguchi (Yone), *The Pilgrimage*, 2 vols., 8/ net.
Poems written in English by a Japanese poet, and published in Japan as well as England.
Ogilvie (Will), *Whup of the Rede*.
A ballad of the Border raiders, with 7 illustrations by Tom Scott.
Robinson (S. L.), *The Cross-Roads*, 1/ net.
A play in a prologue and two acts.
Smith (Alexander), *Poetical Works: A Life Drama, City Poems, and Edwin of Deira*, 2/ net.
Edited, with critical and biographical introduction, by William Sinclair.
Sword and Blossom, *Poems from the Japanese*, Vol. II., 3/6.
Done into English verse by Shotaro Kimura and Charlotte M. A. Peake, and illustrated by Japanese artists.
Trench (R. Chenevix), *Sonnets and Elegiacs*, 1/6 net.
New edition.
Waithman (H. M.), *Harvesting*, 3/6 net.
A volume of short poems, several with a religious tendency.

Music.

Hadden (J. Cuthbert), *Master Musicians*, 3/6 net.
A book of famous composers, fully illustrated, and interspersed with anecdote and story.
Williams (C. F. Abdy), *The Rhythm of Modern Music*, 5/ net.

Bibliography.

Bristol Municipal Public Libraries, *Reference Library Catalogue, Fine-Arts Section*.

Philosophy.

Boutroux (Émile), *Science and Religion in Contemporary Philosophy*, 8/ net.
Translated by Jonathan Nield. A study of the relations between these two "autonomous powers" from Greek antiquity to the present time, including the doctrines of Comte, Spencer, Haeckel, and Prof. William James. The author deprecates tolerance, believing both powers gain strength by contention, yet remain distinct—science treating of the things without which a man "ne peut pas vivre," religion of those without which "il ne veut pas vivre."

Political Economy.

Tyron (Capt. G. C.), *Tariff Reform*, 2/6 net.

History and Biography.

Cockburn (Henry), *Memorials of his Time*, 6/ net.
New edition, with introduction by his grandson Harry A. Cockburn, with portraits in colour by Raeburn and other illustrations.
Darbishire (B. V.), *The Swing of the Pendulum*, 1/ net.
A series of maps showing the state of political parties at each General Election since the Reform Act of 1832, with historical notes and an alphabetical list of constituencies, giving the election results for 1906 and to date, with spaces for recording results of the coming General Election.
Green (Alice Stopford), *The Making of Ireland and its Undoing, 1200-1600*, 10/ net.
Revised from the first edition of 1908. Some of the author's statements and deductions having been controverted, she here brings forward additional evidence in support of her arguments, and urges English historians to "reconsider the history of Ireland."
Jelf (George Edward), 3/6.
A memoir, by his wife, with many extracts from his journal and letters. After forty-nine years in the ministry Canon Jelf was appointed Master of Charterhouse in 1907, and died in November, 1908. The Bishop of London contributes a preface.
Johnson's (Dr.) Mrs. Thrale, 6/ net.
Autobiography, letters, and literary remains of Mrs. Piozzi, edited by A. Hayward, newly selected and edited, with introduction and notes, by J. B. Lobban. Has 27 portraits in colotype from paintings by Reynolds, and other illustrations.
Registram Ricardi de Swinfield, *Episcopi Herefordensis*. Transcribed and edited by William W. Capes.
Rigg (James Harrison, D.D.), 1821-1909, *Life of*, by his son-in-law John Telford, 5/ net.
Dr. Rigg, for thirty-five years Principal of Westminster Training College, was twice President of the Wesleyan Methodist Conference. The volume has portraits and illustrations.
Roundell (Mrs. Charles), *Lady Hester Stanhope*, 6/ net.
Contains 5 illustrations.
Shelley's *Literary and Philosophical Criticism*, 2/6 net.
Edited with an introduction by John Shawcross.
Sime (James), *History of Germany*, 3/6.
With a chapter on recent events by R. P. Mahaffy.
Skene (James), *Memories of Sir Walter Scott*, 7/6 net.
Edited by Basil Thomson, with portrait and a letter from Scott in facsimile.
Soltau (Roger H.), *The Duke de Choiseul*, 2/6 net.
The Lethian Essay, 1908.
Warner (Anna B.), *Susan Warner ("Elizabeth Wetherell")*, 10/6 net.
A biography of the American lady best known as the author of 'The Wide Wide World' and 'Queechy,' based on her journal and letters, and edited by her sister. Has 16 illustrations.
Who's Who, 1910, 10/ net.

Geography and Travel.

Baedeker (Karl), *Northern Germany as far as the Bavarian and Austrian Frontiers*, 8/ net.
Fifteenth edition, revised, with 47 maps and 81 plans.
Belloc (Hilaire), *The Historic Thames*, 3/6 net.
One of the Heart of England Series.
Quick (H.), *American Inland Waterways*, 15/ net.
Webb (F.), *Switzerland of the Swiss*, 6/ net.
Contains 30 illustrations.
Sports and Pastimes.
Nevill (Ralph), *Light Come, Light Go*, 15/ net.
Anecdotes of gambling, gamblers, wagers, and the turf.
Winter Sports Annual, 1909-10, 2/ net.
Edited by E. Wroughton. Illustrated.

Education.

Adams (John), *Exposition and Illustration in Teaching*, 5/ net.
In this work the Professor of Education in the University of London gives the results of his experience, and in the course of his advice to teachers tells some capital stories illustrating the child mind.

Philology.

American Journal of Philology, July—September.
Edited by Basil L. Gildersleeve.
Euripidis Fabule, Tomus III., 3/ net.
Edited by Gilbert Murray.
Harrison (Henry), *Surnames of the United Kingdom*, Part II., 1/ net.
A concise etymological dictionary.
Hermathena, No. XXXV., 4/ net.
Papers by members of Trinity College, Dublin.
Jackson (J.), *Iambica*, 7/6.
An English-Greek and Greek-English vocabulary for writers of iambic verse.

School-Books.

Black's *Supplementary Readers, Intermediate: Tales of Wonder*, selected from 'A Wonder Book' and 'Tanglewood Tales,' by Nathaniel Hawthorne, 6d.
Black's *Supplementary Readers, Junior: Folk Stories*, by the Brothers Grimm, with Introduction by John Ruskin, 6d.
Herbertson (F. D.), *The Elementary Geography: Vol. VII. The British Isles*, 1/0.
Contains 3 coloured and 29 other maps and 41 illustrations. One of the Oxford Geographies.
Herodotus I. Clio, 4/ net.
Edited by J. H. Sleeman. One of the Pitt Press Series.

Science.

Banks (Nathan), *Directions for Collecting and Preserving Insects*.
Issued by the Smithsonian Institution, Washington.
Bartsch (Paul), *Four New Land Shells from the Philippine Islands*.
Reprinted from the *Proceedings of the United States National Museum*.

Crawford (J. H.), *The Wild Flowers*, 5/ net.
Contains 16 illustrations in colour by Edwin Alexander, and text illustrations by John Williamson. Second edition.
Dadd (G. H.), *The American Cattle Doctor*, 10/ net.
Dall (William Healey), *Report on a Collection of Shells from Peru, with a Summary of the Littoral Marine Mollusca of the Peruvian Zoological Province*.
Another reprint from the *Proceedings of the U.S. National Museum*.
Fox (L. W.), *A Practical Treatise on Ophthalmology*, 25/ net.
Grünwald (Julius), *The Theory and Practice of Enamelling on Iron and Steel*, 6/ net.
With historical notes on the use of enamel.
Hertz (Arthur F.), *Constipation and Allied Intestinal Disorders*, 10/6 net.
In Oxford Medical Publications.
Hobart (H. M.), *Electricity*, 6/ net.
Huckel (Oliver), *Mental Medicine*, 3/6 net.
Five Y.M.C.A. conferences with students at the Johns Hopkins Medical School, with an introduction by L. F. Barker. One of the New Thought Library.
Lockyer (Sir Norman), *Stonehenge and other British Stone Monuments Astronomically Considered*, 14/ net.
Second edition. For notice of first edition see *Athen.*, Sept. 15, 1906, p. 306.
Normandy (Frank), *A Practical Manual on Sea-Water Distillation*, 6/ net.
Olcott (W. T.), *In Starland with a Three-Inch Telescope*, 3/6 net.
Potter (T.), *Buildings for Small Holdings: Materials, Cost, and Methods of Construction*, 3/ net.
Poulsen (A.), *Cement in Sea-water*, 3/ net.
Redgrove (H. Stanley), *Matter, Spirit, and the Cosmos*, 2/6 net.
Some suggestions towards a better understanding of them.

Royal Society of New South Wales, *Journal and Proceedings for 1908, and Part I.*, 1909.
United States National Museum, *Proceedings*, Vol. XXXVI. Wodiska (Julius), *A Book of Precious Stones*.
Deals with the identification of gems and gem minerals, and supplies an account of their scientific, commercial, artistic, and historical aspects, with 46 illustrations in colour and in black-and-white.

Juvenile Books.

Arndt (Margaret), *The Meadows of Play*, 2/6 net.
With an introduction by G. K. Chesterton, and illustrated by Edith Calvert.
Coming of Lugh, 6d. net.
A Celtic wonder-tale retold by Ella Young, with illustrations by Maud Gonne.
Francis (Mrs. C. D.), *The Children's Book of New Testament Story*, 2/6.
With numerous coloured and other illustrations.
Macdonell (Amice), *Historical Plays for Children*, First Series, 2/6 net.
With illustrations by the author.
Yeats (Jack B.), *A Little Fleet*, 1/ net.

Fiction.

Barclay (Florence L.), *The Rosary*, 6/ net.
A tale with a religious tendency.
Blairmount? by Blinkhoolie.
A story of a turf mystery.
Pearce (Charles E.), *Love Besieged*, 6/ net.
A romance of the Residency in Lucknow.
Verne (Jules), *The Chase of the Golden Meteor*, 5/ net.
Translated by Frederick Lawton, with 24 illustrations.

General Literature.

Baines (C. E.), *A Short History of English Literature*, 3/6.
Boyle's Court Guide, January, 1910, 5/ net.
Brazen Nose, The, No. 1., November, 1/ net.
A college magazine, with 3 illustrations.
By Divers Paths, 3/6 net.
A book of mingled verse and prose by seven authors.
Cassell's Guide to Employment in the Civil Service, including Clerkships under the London County Council, 1/ net.
Revised and corrected by A. J. Lawford Jones.
Colonial Institute, *Journal No. 1*, Session 1909-10, 6d.
Coomaraswamy (Ananda K.), *The Message of the East*.
A booklet from Madras.
Georgiades (Demetrius), *Is the Regeneration of Turkey Possible?* 3/6 net.
How the Casual Labourer Lives.
Report of the Liverpool Joint Research Committee on the domestic condition and expenditure of the families of certain Liverpool labourers, read before and published by the Liverpool Economic and Statistical Society.
Irish Book Lover, No. V.
Stewart (Charles), *In the Evening*, 6/ net.
A volume of essays on general subjects, the last papers touching on religion.
Syngé (Mrs. Hamilton), *The Vision*, 1/ net.
With a frontispiece after G. F. Watts. One of the Satchel Series.
White (Arnold), *The Great Idea*.
Notes by an eyewitness on some of the social work of the Salvation Army.
Willmot (Florence S.), *Benedicite*.
A Karoo reverie, with verses by M. F. Willmot, written from the border of the South African Karoo.

Almanacs and Calendars.

'Art Craftsman' Technical and Handicrafts Year-Book, 1909-10, 2/ net.
Daily Mail Year-Book for 1910, 6d. net.
A handbook to questions of the day, edited by Percy L. Parker.
Englishwoman's Year-Book and Directory, 1910, 2/6 net.
Edited by G. E. Mitton.
Gloucester Diary and Directors' Calendar for 1910.
Mowbray's Annual: The Churchman's Year-Book and Encyclopedia, 1910, 1/ net.
Second year of issue.
Whitaker's Almanack for 1910, 2/6.
Who's Who Year-Book, 1/ net.

Writers' and Artists' Year-Book, 1910, 1/ net.
Year-Book of the Scientific and Learned Societies of Great Britain and Ireland.

Pamphlets.

Ross (A. Tain), *The Lord of the Land, Privileged Pillage, The Serf of the Soil, and other Rhymes with Reason*, 3d.
With notes and comments by R. A. H.

FOREIGN.

Fine Arts.

Mitteilungen des Kunsthistorischen Instituts in Florenz, Parts 1 and 2, 10m. yearly.
Contains numerous illustrations.

Fiction.

Poirier (J. E.), *Les Arpents de Neige*, 3fr. 50.
A Canadian romance dealing with the insurrection of Louis Riel in 1884-5.
Régner (H. de), *La Flambee*, 3fr. 50.

Almanacs.

Almanach Hachette, 2fr.

. All Books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending Books.

Literary Gossip.

MESSRS. LONGMAN hope to publish in the spring of the new year the first volume of 'The Rise of South Africa: a History of the Origin of South African Colonisation and of its Development towards the East from the Earliest Times to 1857,' by Mr. G. E. Cory, a professor in South Africa.

THE same firm will also publish 'The Governance of Empire,' by Major P. A. Silburn, whose aim is to present a Colonial view of the Empire and heighten interest in it in the United Kingdom; and a book which promises important revelations on Irish Party movements during the past thirty years, a 'History of the Irish Parliamentary Party from 1870 to 1890,' by Mr. F. Hugh O'Donnell.

IN *Chambers's Journal* for January Mrs. Constance Larymore writes on 'Untrodden Ways in Nigeria,' Dr. A. W. Roberts on 'Mars as a Habitable World,' and Mr. R. A. Gatty on 'Queen Hortense's Diamonds'; while Mr. A. Stodart Walker discusses 'Some New Pen-Portraits of Carlyle.' Other articles are 'An Hour in the Museum of the Record Office,' 'Vagaries of a Fluctuating Currency,' and 'A Queensland Island.'

MR. HAMILTON W. MARIE has prepared two courses of systematic reading for Messrs. E. P. Dutton & Co., the American publishers of "Everyman's Library," for the guidance of purchasers and readers of this series. Those now ready are 'The Heart of Everyman's Library' and 'Books of Pleasant Reading.' Others in preparation are 'A Course in Novel-Reading,' 'A Course in Essay-Reading,' and 'The Reading of Poetry.'

MR. E. V. LUCAS is writing a story of caravanning in England for children, entitled 'The Slowcoach.'

THE HOUGHTON MIFFLIN COMPANY of Boston are bringing out an elaborate edition of the novels of Mrs. Humphry Ward, limited to 750 sets. They claim that it will be the first collected and only uniform edition; and the author's auto-

graph will appear in every set. There will be illustrations of the characters, several portraits of Mrs. Ward, and pictures of various scenes in the novels which have been identified.

MESSRS. GEORGE ALLEN have in the press 'A History of Brickwall in Sussex, and of the Parishes of Northiam and Brede,' by A. L. Frewen, who has made considerable research in the elucidation of these interesting parishes.

MRS. WHERRY is issuing next week, through Messrs. Bowes & Bowes, of Cambridge, 'From Old to New: being some Personal Experiences at Constantinople in April, 1909.' Mrs. Wherry's diary is of interest as recording events which she witnessed at the time of the deposition of the late Sultan, and is accompanied by illustrations taken on the spot.

A BOOK on 'Commercial Bookbinding' will be published shortly by Messrs. W. J. Stonhill & Co. The author is Mr. George A. Stephen, of the St. Pancras Public Libraries, and a member of the Book-Production Committee of the Library Association. The work is now being translated into German, and will form a volume of the "Mechanisch-Technische Bibliothek."

ON Monday next the Religious Tract Society will publish a little book entitled 'Bokwala: the Story of a Congo Victim,' which has been written in the belief that it will help the friends of the Congo native to see his own view of his life.

ON the evenings of Wednesday, Thursday, and Saturday, in next week Mr. Fisher Unwin is holding an exhibition of books, drawings, and designs at Clifford's Inn Hall. Lectures will be given by Mr. Joseph Pennell, Mr. Raymond Unwin, and Mr. T. J. Cobden-Sanderson.

IN our paragraph concerning the Old Edinburgh Club last week we gave Mr. A. F. Stewart credit for Mr. James Stewart's paper on the old house near St. James's Square.

MESSRS. CHANCELLOR & SONS, of Richmond, are selling next Monday the valuable library of the late Sir Henry Pottinger, which includes original editions of Tennyson, Dickens, Byron, and Thackeray; the scarce 'Treatise on Wood Engraving,' by John Jackson (1839); the 'History of Lapland,' Scheffer, 1674; and many other important books in geography and travel.

THE annual general meeting of the English Association will be held at University College, Gower Street, on Friday and Saturday, January 14th and 15th. The proceedings on the Friday will include the business meeting; an address by the President, Prof. Saintsbury, on 'Shakespeare and the Grand Style'; and a dinner, at which the Head Master of Eton College will reply to the toast of the Association.

ON Saturday morning the Interim Report of the Joint Committee on Grammatical Terminology will be considered, with special reference to the teaching of English grammar. The Head Master of Westminster will preside, and open the discussion.

MR. HECTOR MACPHERSON'S works 'A Century of Intellectual Development' and 'A Century of Political Development' are being translated into Japanese by the Japan Civilization Society, of which Count Okuma is President.

MR. ELKIN MATHEWS will shortly publish in his "Satchel Series" a volume of 'Buccaneer Ballads' by Mr. E. H. Visiak, with an Introduction by Mr. John Masfield, and a frontispiece by Miss Violet Helm.

IN the current *Cornhill* Sir Henry Lucy writes of 'A Haunting Verse' in 'The Canadian Boat Song,' and appears to ignore Mr. G. M. Fraser's researches in 'The Lone Shieling, with other Literary and Historical Sketches,' which put a strong case for the authorship of Christopher North. What, however, surprises us more is Sir Henry's reference to one of the 'Noctes Ambrosianæ' as "a Nocte." One might expect any one who writes for *The Cornhill* to know, or to be told, that the singular of "noctes" is "nox."

ON January 3rd an interesting event will take place at the Bibliothèque Nationale, Paris. Certain correspondence between Alfred de Musset and an unknown lady will then be opened for the inspection of the curious. At the death of Musset these letters were to have been destroyed; but this was prevented by M. Jules Troubat. A compromise was effected: the lady in question insisted (1) that the letters were not to be published for thirty years; and (2) that every trace of her identity in them was to be obliterated.

THE "Académie des Dames" has given its annual prize of 5,000 francs to a young novelist, a pupil of M. Henri de Régner, M. Edmond Jaloux, for his last book, 'Le Reste est Silence,' the story of a child. The announcement of the prize, called the "Prix de la Vie Heureuse," is a literary event in Paris. The committee includes the Comtesse de Noailles, Madame Henri de Régner (Gérard d'Houville), Marcelle Tinayre, Myriam Harry, Daniel Lesueur, and Lucie Delarue-Mardrus.

HERR LUDWIG ROSENTHAL, the well-known bookseller of Munich, commemorated on Wednesday last his fiftieth anniversary as a seller of rare books and manuscripts. Herr Rosenthal founded the antiquarian book-trade in Munich, inasmuch as the host of second-hand booksellers who make Munich a rival to Leipzig as a book-centre have all passed through his offices. We congratulate him on so long and fruitful a record of work.

SCIENCE

NATURAL HISTORY AND GARDENING.

The Book of Nature Study. Edited by J. B. Farmer, assisted by a Staff of Specialists. Vol. V. Illustrated. (Caxton Publishing Company.)—Though we do not profess to understand the scheme of this series, each of the separate divisions continues to be excellent. In this volume there are three subjects, the first being 'Xerophytic Vegetation,' by Miss Charlotte Laurie; the second 'The School Garden,' by Mr. J. E. Hennessy; and the third 'The Work of the Soil,' by Mr. A. D. Hall, Director of the Experimental Station at Rothamsted. We are of opinion that the volumes could have been planned better, had each subject been concentrated and treated in a more orderly manner. Still, the writers do their work extremely well.

Miss Laurie's chapters are thorough, and she gives plenty of hints to those who may be anxious to follow up practical studies for themselves. Mr. Hennessy was formerly in charge of the Lady Warwick Agricultural School, and his chapters on the experimental school garden, which is becoming a feature of modern education, are a model of compendious information. To our discomfort as a nation, he tells us that in Austria-Hungary there are more than 18,000 school gardens. Mr. Hennessy does not make the mistake of writing over the heads of his readers, and is not ashamed to lay down the A B C of horticulture afresh. His remarks will prove of use to others than those concerned in school gardens. Mr. Hall's name alone carries sufficient weight to justify the appreciation of his short treatise on the soil, which will be found of great value to all horticulturists. The illustrations are always adequate. The next volume will conclude the series.

The third volume of *The Nature Book* (Cassell & Co.) is, like its predecessors, a glorified scrapbook; that is to say, while the subjects, and often the illustrations, have been selected according to no comprehensive plan, and certainly in no definite order, the detail of the work has been excellently and conscientiously rendered. One can browse on this book anywhere, and find plenty on which to feed the mind and feast the eyes. The photographs are particularly good, exhibiting as they do pictures of bird and animal and insect life, caught in interesting moments. Some of the chapters included deal with how to know the birds, types of birds' nests, how to know the commoner pond and river fish, the habits of the fly, familiar wild fruits, grasshoppers, the jackdaw, nestlings, the painted-lady butterfly, the rose garden, sand dunes, slugs, the teal, the white-throat, and woodland stories.

This partial list will serve to show the wide net the editor has thrown. To some of his selections—in which, we repeat, no plan appears—we must demur. For example, we do not care for the fanciful form of the woodland stories, the information in which could have been given in a more straightforward way. But this is a book which you can take up again and again, and to which you can return for many an hour's intermittent pleasure.

Dent's Open-Air Nature Books.—III. *The Wood I Know.*—IV. *The Meadow I Know.*—V. *The Stream I Know.*—VI. *The Common I Know.* By W. P. Westell and H. E. Turner. (Dent & Co.)—Any of these compact little volumes might be adopted for class use with advantage, whether before, or after, or even during a ramble afield. Every page will be gratefully assimilated by any teacher competent to follow the innumerable suggestive hints they supply, and to fill up some of the gaps from his own knowledge. Nor can this series—the best at its price we have yet come across—be dismissed as a mere collection of unconnected facts, interesting enough in themselves, but valueless as a groundwork for serious study; for all the widely diverse types of the vegetable and the animal kingdoms that are described admit of being naturally grouped and arranged according to their habitat. The meadow, the common, the stream, the wood, and so forth, provide the setting for a systematic classification which has all the advantages of simplicity, while losing nothing from a scientific point of view. Nowadays few naturalists would be competent to write unaided—Mr. Westell and Mr. Turner have successfully halved the difficulty by collaboration—admittedly elementary handbooks such as these, dealing with many phases of nature study.

We doubt if sufficient prominence has been given to seasonal changes, while the comparative rarity of certain species and their local distribution are seldom pointed out. This seems a mistake, for the enthusiasm of the youthful student is quickly damped when he is led to believe that he has only to look round to see, say, a lesser spotted woodpecker or a whinchat as readily as a blue tit or a linnet; nor, on the other hand, will he know the satisfaction of a red-letter day when fortune favours him. It is inevitable that there should be a certain amount of overlapping, as in pond life and stream life, and in the case of birds such as rooks and jackdaws, which feed in one locality and nest in another; but this difficulty has been on the whole satisfactorily dealt with.

The care with which the bird notes are compiled—the section not being out of proportion to the rest—is exemplified by the fact that the meadow pipit, despite its name, is properly allocated to the common, and not treated under the 'The Meadow I Know,' where his migratory kinsman the tree pipit represents the family. The dozen or so typical species have been generally selected with judgment; there are, however, a few rather surprising omissions from the short list. In 'The Wood I Know' no owl, magpie, or jay finds a place; pheasants are perhaps banned as being indirectly the worst possible enemy to nature study. The weird nightjar is banished from both common and wood. Again, along a stream where kingfisher and grey wagtail are said to breed, the dipper—the very spirit of the stream—might confidently be expected, and his presence could not possibly be overlooked. A swan's eggs are said to be the size of a small Rugby football; it much depends on the smallness. The sparrow and the skylark are described as performing their toilet by a dip in the stream followed by dusting themselves in the road, whereas the first part of the performance is certainly not characteristic of their dry shampoo. The sparrow-hawk, as is generally admitted now, prefers to build its own nest, being unlike the kestrel in this respect. The description of the familiar daddy-longlegs is incomplete without an allusion to his "balancers."

Apart from a few small slips, the letterpress is as sound as the style is pleasant. The illustrations are wonderfully good, especially the coloured plates and half-tones; in several instances, however, they have been inserted in the wrong place.

The Home-Life of a Golden Eagle. By H. B. Macpherson. With Plates by the Author. (Witherby & Co.)—When an enthusiastic bird-photographer devotes virtually three months of the nesting season to the observation of a single species, and when that species is so little familiar as the golden eagle, it is eminently reasonable that the subject of such arduous study should be accorded a book to itself. The enterprise of Messrs. Witherby as publishers of this class of literature is widely appreciated; the "get-up" of the present volume is excellent, but we could wish that it had been accorded a more permanent binding.

The eyrie which gave Mr. Macpherson his opportunity was nearly 3,000 ft. up in the Grampians. With the aid of a stalker almost as keen as himself, he ensconced himself and his photographic apparatus in a "dug out" or "bothy" within arm's reach of the nest, and in these cramped quarters he spent all day and every day (with certain enforced intervals) in the closest intimacy with these great birds. Even so, perhaps the most interesting incident of all in the family history of the eagles was unfortunately missed by the author. For fear of undue disturbance, the eyrie had been left quiet for a week, and it was during this period that the larger of the eaglets disappeared. The explanation of an occurrence by no means uncommon remains a matter of pure conjecture.

Despite the appalling weather that generally prevailed, Mr. Macpherson secured a series of thirty-two magnificent photographs, which, if they do not exactly speak for themselves, are faithful illustrations of what is so minutely described in the text.

The plates appear to have been left "untouched," and this adds considerably to their scientific value. It would hardly be fair to the author to indicate in further detail all that he and his camera witnessed and recorded, but we are sure that the reader will agree with us that the results of so much perseverance are well worth the labour involved, and that Mr. Macpherson made the most of a unique opportunity.

Dutch Bulbs and Gardens. Described by Una Silberrad and Sophie Lyall. Painted by Mima Nixon. (A. & C. Black.)—Miss Silberrad's description of Dutch bulbs and gardens is very pleasant reading. She treats the subject in the most sympathetic manner, and her enthusiasm for the bulbs and everything Dutch is likely to be contagious. She tells the reader that if he would study the Dutch bulbs he must not proceed to Haarlem by any express route, but, on the contrary, board a little steamer at the Tower Stairs, proceed slowly, very slowly, down the river, and thus "go the way by which the bulbs come to England." Before Amsterdam is reached he may be expected to have developed an admiration for two prominent characteristics of the Hollander: extreme cleanliness and industry. But this industry is "not energy, and certainly not bustle."

Having proceeded from Amsterdam to Haarlem by train, the author made her thorough investigations of the bulbs in the company of "Den Heer," an intelligent bulb-grower who knew his bulbs individually, and discussed their merits and demerits

with his visitor. The information thus gained is set forth in words that certainly do not err on the side of under-appreciation. Miss Silberrad describes where and how crocuses, winter aconites, anemones, and ranunculi are cultivated, explaining that the cheaper bulbs cannot be grown in the immediate vicinity of Haarlem, for the land, being extremely valuable, is reserved for choicer plants, such as hyacinths. She relates how the less hardy bulbs have to be protected in winter; how the diseased plants are sought in summer, and at once uprooted by workmen who carry umbrellas to screen themselves from the glare of the sun; how the flowers are cut from the plants directly they have expanded in order that the bulbs may the better develop; how the harvesting is done in summer, and the bulbs are prepared for the winter storing; and how they are propagated.

The methods of increasing the bulbs of particular varieties of hyacinths will occasion some surprise to the general reader. By one process the base of the bulb is hollowed out, and by another it is scored across in deep furrows. The result in either case is the development of a large number of small bulbs, that gradually increase in size at the expense of the parent bulb whilst still in the store, until they become large enough to be planted out in the nursery beds. It would have been helpful had some of the illustrations been devoted to showing these interesting processes, which are practised in this country only on rare occasions and by few people. Seedlings do not come true to variety, and it is therefore only by a vegetative process that particular forms can be perpetuated.

Some rather extraordinary statements occur here and there; for instance, we are told that the snowdrop "does not lend itself to pot culture, and makes no show as a cut flower, hence, seeing its inconspicuousness and the usual state of weather at time of blooming, it is of little use as an ornament." The author can hardly have seen a good carpet-like breadth of snowdrops in England, or, better still, in Ireland. *Scilla sibirica* is said "not to be much grown in England"; and, whilst the culture of tuberous-rooted begonias is described as a new industry in Holland, the author appears to consider them natives of Jamaica. The chapters on the tulip, "the aristocrat of the bulb gardens," and narcissus are amongst the best; but it is stated that the latter has "least felt the variation of favour for the past 300 years." Surely this statement ignores the extraordinary development and popularization of narcissi during the past 30 years. The frequent references to Gerard and Parkinson are interesting, but occasionally misleading.

Miss Lyall is responsible for three appendices. The first is mainly a translation of St. Simon's 'Des Jacinthes, de leur Anatomie, Reproduction, et Culture,' published in 1768. It contains much information, but considerable knowledge is needed to distinguish the accurate portions from the rest. The descriptions of the organs and processes of reproduction are, to say the least, not in accordance with present-day knowledge. Other appendices relate to the hyacinth and tulip trade of Haarlem in the seventeenth and eighteenth centuries.

Miss Mima Nixon has selected essentially Dutch scenes for her coloured drawings, and some of them faithfully represent the effect of the bulb fields when in full bloom. A few are from Queen Wilhelmina's home at Het Loo, and these, we suppose, are deemed sufficient to justify the reference to Dutch gardens in the title.

SOCIETIES.

SOCIETY OF ANTIQUARIES.—Nov. 25.—Dr. C. H. Read, President, in the chair.—The Hon. Mr. Justice Joyce was elected Fellow in accordance with the Statutes, chap. i, sect. 5.—The Rev. Dr. H. G. Rosedale exhibited, and read some notes on, a recently recovered MS. book of the Horners' Company.

Mr. A. F. Leach read a paper on the connexion of the present St. Paul's School with the old cathedral Grammar School of St. Paul's. He began by showing that, according to canon law, which the twelfth-century compiler of the 'Decretum' traced back to the year 824, and which was certainly the practice as seen in the school of York in at least the year 731, as sung by Alcuin, every cathedral church was bound to maintain a grammar school. The beginning, therefore, of St. Paul's School was to be sought in the beginning of the cathedral foundation. But the earliest extant proofs of its existence are two documents, the originals of which, as well as copies in a thirteenth-century chartulary, are still among the muniments of St. Paul's Cathedral. These are a charter of the Bishop of London, Richard I. de Belmeis, of about the year 1111, informing the Chapter of St. Paul's that he has confirmed to Master Hugh the schoolmaster and his successors ex officio the station of Master Durand in the angle of the tower, where the School still stood in Colet's time, and within a few yards of which Colet began his new "scole of Poules." The same charter made the schoolmaster ex officio librarian, and directed him to get in all the books which had been out on loan, whether books of divinity or secular learning, and deposit them in some new ambreys by the high altar, which the bishop had made for the purpose. About 1125 the bishop gave further endowment (including the tithes of Ealing) to Master Henry the Schoolmaster, pupil of Master Hugh, to whom he granted "St. Paul's School as honourably as the Church ever held it at its last and most honourable state." In 1138 Bishop Henry of Blois as acting Bishop of London enforced Master Henry's monopoly of school-keeping in London, directing the archdeacon to excommunicate any one who, without the licence of Henry the schoolmaster, taught school in the City, except the two other privileged schools in the royal college of St. Martin-le-Grand, and the Archbishop of Canterbury's peculiar, St. Mary-le-Bow. The famous 'Description of London' by Fitzstephen, Becket's biographer, with a long account of the learning and the games of the schoolboys, was then cited, and his express statement that Becket attended the school of the City, i.e., St. Paul's. About 1205 the schoolmaster changed his title to Chancellor, and the Chancellor restricted himself to theological lectures. But he continued to supervise the grammar school and appoint its master, as the "customs" written down about 1250 by Dean Henry of Cornhill, and the statutes collected about 1308 by Bishop Baldock, showed; while the Precentor supervised the Song School, and appointed its schoolmaster, the master of the choristers, with which the Grammar School has been persistently confused. In the fourteenth century this last school became known as the Almoner School, the eight choristers in it, though others also were admitted to it, being lodged in a house on the north side of the cathedral under the care of the Elemosinarius or Almoner. It was shown that at the end of the fourteenth century and the middle of the fifteenth the monopoly of St. Paul's School was attacked, and two other schools were added about 1447, in St. Anthony's Hospital (on which John Stow enlarges, and to which he probably himself went) and in St. Dunstan's-in-the-East.

Mr. Leach then regretted that the destruction of the Chapter Acts or Minute-books prevented any continuous history of the old school, such as exists at York and Lincoln, though one or two casual notices of St. Paul's schoolmasters during the later fifteenth century have been collected by Dr. Lupton in his 'Life of Colet.' He showed, however, from the 'Book of Evidences' collected by Colet and given by him to the Mercer's Company, that Colet began to build the new school in 1508, and finished it by 1510, when he began the head master's house adjoining it, and in 1512 "full accomplished and finished the same." Documents cited from the same book showed that Colet began the legal foundation in 1510, obtaining from the Chapter and the Chancellor of St. Paul's a grant of the old Grammar School buildings and the shops under them, also of all the rights and privileges of the masters of the old school, including a stall in the choir; while they took Master William Lyly, the first master of the new school, into their body, and gave him

all those rights, including the stall, though he was a layman, "so long as he appeared in a decent surplice." Colet also asked the Pope for a confirmation of the grant of the rights of the old school, and the exemption of the old-new school from the Chancellor's jurisdiction, though (imitating a long succession of London citizens from 1437 onwards, including a former Mercer in 1443) he made a City company, a lay body, the governors, instead of his own ecclesiastical colleagues, the Chapter—a striking prelude to the coming Reformation.

Mr. Leach, in conclusion, claimed that the inference of the continuity of the Coletine school and the old school was irresistible; and remarked that a history of the school which had just appeared had endorsed his view, and adopted his documents and arguments, though without any acknowledgment of their source.

LINNEAN.—Dec. 2.—Dr. D. H. Scott, President, in the chair.—Capt. J. H. Barbour, Mr. F. J. Bridgman, Mr. L. Greening, Mr. H. J. Jeffery, Mr. F. A. Potts, Mr. W. T. Saxton, Mr. H. Scott, Mr. C. Sillem, and Mr. C. Worster-Drought were elected Fellows; and Mr. O. A. Sayce was elected an Associate. On behalf of Dr. H. Drinkwater, there were exhibited 25 drawings in body-colour, on dark backgrounds, of wild flowers, chiefly of Wrexham.

Mr. Clement Reid exhibited photographs on the screen of fruits and seeds of some of the plants introduced by the Romans into Britain. The principal sources of the collection were Roman Silchester, Caerwent, London, and Pevensey, and to a large extent the collections had been made by Mr. A. H. Lyell. Mr. Lyell (visitor), Lieut.-Col. Prain, Mr. G. C. Druce, Mr. L. A. Boodle, the Rev. J. Gerard, Mr. E. M. Holmes, Mr. E. G. Baker, and the President, took part in the discussion.

Mr. G. Claridge Druce exhibited specimens of (a) *Zannichellia gibberosa*, Reichb., new to Britain, from Eye Green, Northants, and (b) *Orchis maculata* var. *O'Kellyi*, Druce, from Ballyvaughan, co. Clare, recently described in *The Irish Naturalist*.

Mr. Clement Reid exhibited three photographs of *Zannichellia* fruits obtained by him from the Cromer Forest Bed (pre-glacial), and also contributed some remarks; Mr. Holmes brought specimens of another variety of *Orchis maculata* and commented on the same.

Prof. J. Stanley Gardiner communicated the four following papers, which he summarized in succession:—(1) 'Nudibranchs from the Indian Ocean,' by Sir C. Elliot; (2) 'Trichoptera von Mr. Hugh Scott auf den Seychellen gesammelt,' Dr. G. Ulmer; (3) 'Report on the Brachiopoda obtained from the Indian Ocean by the Sealark Expedition, 1905,' Dr. W. H. Dall; (4) 'Narrative of the Sealark Expedition, Part III,' Prof. J. S. Gardiner and others.

ZOOLOGICAL.—Nov. 23.—Dr. A. Smith Woodward, V.P., in the chair.—The Secretary read a report on the additions to the menagerie during October. He also read a letter from Prof. William Ridgeway, correcting an error which had occurred in his paper on 'The Differentiation of the Three Species of Zebras' (*P.Z.S.*, 1909, p. 556). He had suggested that the type specimen of Ward's zebra was the skin of an animal shot by Lord Delamere near Baringo, but he was now informed by Messrs. Rowland Ward that the specimen had been purchased in the flesh from Barnum and Bailey's Menagerie.

Dr. F. D. Welch exhibited photographs of a male gayal (*Bibos frontalis*) living in the Society's gardens, in which the lower halves of both fore and hind legs were almost entirely black, instead of pure white as in the normal adult.

Mr. W. Bickerton exhibited a remarkable series of lantern-slides illustrating the nesting haunts and habits of the five species of British nesting terns, of which he had made a special photographic study. Some of the slides showed the fully expanded wings of the birds when alighting after flight; and the pictures of the roseate terns were of special interest, being the only series ever taken of this species within the British Isles.

A paper was received from Mr. G. C. Shortridge, entitled 'An Account of the Geographical Distribution of the Marsupials and Monotremes of South-West Australia, having Special Reference to the Specimens collected during the Balston Expedition of 1904-7.'—Dr. W. T. Calman communicated a paper by Mrs. E. W. Sexton, entitled 'Notes on some Amphipoda from the North Side of the Bay of Biscay.'—The Secretary communicated a paper by Lieut.-Col. J. M. Fawcett on 'Aberrations in Nymphalines from the Andaman Islands, and of *Papilio clytia* from Burma.'—

Mr. R. Lydekker presented a 'Note on the Cetacean *Sotalia borneensis*,' which contained a correction of his description of this species published in the Society's *Proceedings* for 1901 (p. 88, pl. viii.).

ROYAL INSTITUTION.—Dec. 6.—Sir J. Crichton Browne, Treasurer and V.P., in the chair.—Mr. J. H. Batty, Mr. T. Gibson Bowles, Mr. C. Broadbent, Capt. F. S. Rose, Dr. H. Spitta, Mr. J. B. R. Swan, and Mr. J. S. Wilson were elected members. Geh. Reg. Prof. Dr. Otto N. Witt, President of the Chemical Society of Berlin, and Prof. G. E. Hale, Director of the Mount Wilson Solar Observatory of the Carnegie Institution, Washington, were elected honorary members.

ANTHROPOLOGICAL INSTITUTE.—Nov. 30.—Dr. G. C. Haddon in the chair.—The election of the following as Ordinary Fellows was announced: Mr. E. Dayrell, Mr. W. Marr, and Mr. D. Wright.—A paper on 'Pit Dwellings at Holderness,' by Canon Greenwell, and the Rev. R. A. Gatty, was read by the latter. An interesting discovery of pit dwellings has been made by Mr. William Morfitt of Atwick, near Hornsea, in Holderness. Mr. Morfitt for the past twenty years has devoted his attention to these dwellings, which are excavated five feet deep in the boulder clay, and are covered by an unbroken surface soil to the depth of eighteen inches. The pits are filled with black mud, which on being removed discloses the original floor of the dwelling with its hearth and broken pottery, the remains of past feasts in the form of broken bones, and the rude flint tools of the dwellers, for no well-shaped implement has come to light. About thirty of these dwellings have been examined and the pottery restored. Their great antiquity is proved by the fact that long after the inhabitants had ceased to occupy the pits, and mud had filled them up, a surface soil had formed to the depth of eighteen inches, upon which late Neolithic implements and bronze implements have been found. This shows the dwellers to have been earlier than the Bronze Age. The pottery is of the rudest kind, with no decoration. The bones remaining from the feasts include red deer, horse, Celtic ox, goat, and pig. Although the pits are now close to the sea, no fish bones or shells have been found in them, which proves that when they were occupied their position was far inland. The rapid demolition of the land by the sea in this part of Holderness accounts for this, but it also shows that a long period of time must have elapsed. In all probability these pit dwellings are among the earliest habitations of Neolithic man which have been found in England. Prof. Boyd Dawkins was present when a fall of cliff had exposed one of these pits on the estate of Col. Haworth Booth, and verified the fact that the surface soil covering the pit was unbroken, and must have been deposited after the pit had become filled with mud.

SOCIETY OF ENGINEERS.—Dec. 6.—Mr. C. H. W. Biggs read a paper on 'The Mechanics of Dust.'

PHYSICAL.—Nov. 26.—Dr. C. Chree, President, in the chair.—A paper on 'The Effective Resistance and Inductance of a Helical Coil' was read by Dr. J. W. Nicholson.—A paper entitled 'Ductile Materials under Combined Stress' was read by Mr. W. A. Scoble.—A paper by Drs. W. Makower and S. Russ on 'The Recoil of Radium C from Radium B' was read by Dr. Russ.—A paper on 'The Sun's Motion with respect to the Æther,' by Dr. C. V. Burton, was taken as read.

FARADAY.—Nov. 30.—*Annual Meeting.*—Mr. J. Swinburne, President, in the chair.—The following officers and Council were elected to serve for the session 1909-10: President, J. Swinburne; Vice-Presidents, G. T. Beilby, Sir R. A. Hadfield, Prof. A. K. Huntington, Dr. Ludwig Mond, Lord Rayleigh, Prof. A. Schuster, and Ernest Solvay; Treasurer, Dr. F. M. Perkin; Council, E. J. Bevan, Bertram Blount, A. C. Claudet, W. R. Cooper, S. Z. de Ferranti, F. W. Harbord, W. Murray Morrison, H. K. Picard, J. L. F. Vogel, and N. T. M. Wilsmore.

Dr. H. J. H. Sand read a paper 'On the Electro-analytical Determination of Lead as Peroxide.'—Dr. N. T. M. Wilsmore read a paper by Mr. Arthur Jaques, 'On the Influence of Dissolved Gases on the Electrode Potential in the System of Silver-Silver Acetate, aq.' Mr. Jaques also contributed a paper entitled 'Contributions to the Study of Ionization in Aqueous Solutions of Lead Acetate and Cadmium Acetate.'—A paper entitled 'The Calorimetric Analysis of Hydrated Salts' was communicated by Prof. F. G. Donnan and Dr. G. D. Hope.

MEETINGS NEXT WEEK.

- MON.** London Institution, 5.—'The Panama Canal and its Makers,' Dr. Vaughan Cornish.
— Institute of British Architects, 8.—'Architectural Education in America,' Prof. A. D. F. Hamlin.
— Society of Arts, 8.—'Aeronautics,' Lecture III, Mr. C. C. Turner. (Cantor Lectures).
— Geographical, 8.30.—'Exploring Journeys in Turkey in Asia,' Capt. E. Dickson.
TUES. Physical, 3 and 7.—'Exhibition of Physical Apparatus.'
— Colonial Institute, 4.—'Barotonga and the Eastern Pacific,' Mr. F. W. Christian.
— Institution of Civil Engineers, 8.—'Railway Signalling in India,' Mr. C. W. Hodson.
— Anthropological Institute, 8.15.—'Notes on a Recent Ethnographical Expedition to the Congo,' Mr. E. Torday.
— Zoological, 8.30.—'On Change of Colour in a Specimen of *Melipotis rufi* living in the Society's Gardens,' and 'A Comparative Examination of Three Living Specimens of *Folia lappia soudanica*, with Notes on an old Javan Male,' Dr. F. D. Welch; 'The Nesting Habits of *Phylomedusa saurigi*,' Dr. W. E. Agar; and other papers.
WED. Meteorological, 7.30.—'The Variations of Currents of Air indicated by Simultaneous Records of the Direction and Velocity of the Wind,' Dr. W. N. Shaw; 'South American Rainfall Types,' and 'The Study of Phenomenal Climatology,' Mr. W. G. Reed.
— Geological, 8.—'The Metallogeny of the British Isles,' Mr. A. M. Finlayson; 'The Skiddaw Granite and its Metamorphism,' Mr. R. H. Rastall; 'The Geological Structure of Southern Rhodesia,' Mr. F. P. Mennell.
— Microscopical, 8.—'On the Measurement of Grayson's Ten-Band Plate,' Mr. A. C. E. Meritt; 'Convenient Form of Stand for Use as a Micro-colorimeter and with Micro-spectroscope,' Dr. D. Marshall Ewell; 'The Life History of the Hessian Fly, with Notes on the Tenby Wheat Midge,' Mr. F. Black.
THURS. London Institution, 6.—'The Glacial Invasions of England and Wales,' Mr. A. E. Carey.
— Institution of Electrical Engineers, 8.—'Some Quantitative Measurements in Connection with Radiotelegraphy,' Dr. J. S. Fleming; 'Efficiency of Short-Spark Methods of Generating Electrical Oscillations,' Dr. W. H. Eccles, and Mr. A. J. Makower.
— Linnean, 8.—'Report on the Crustacea Isopoda and Tanaidacea collected by Mr. C. Crossland in the Sudanese Red Sea,' Rev. F. R. Schlegel; 'Pycnogonids from the Red Sea and Indian Ocean collected by Mr. C. Crossland,' Prof. G. H. Carpenter; and other papers.
— Chemical, 8.30.—'The Production of Para-diazoimides from Alkyl and Aryl amines and their Reaction with a General Reaction,' Messrs. G. T. Morgan and J. A. Pickard; 'Organic Derivatives of Antimony, Part I,' Mr. G. T. Morgan, Miss F. M. G. Micklethwait, and Mr. G. S. Whitty; and other papers.
FRI. Institution of Civil Engineers, 8.—'The Foundation and Construction of Dock Walls,' Mr. H. T. Tudbery. (Students' Meeting).
— Institution of Mechanical Engineers, 8.—'Mild-Steel Tubes in Compression and under Combined Stress,' Mr. W. Mason; 'Compound Stress Experiments,' Mr. C. A. M. Smith.

Science Gossip.

PROF. HILARY BAUERMAN, who died last Sunday, was an eminent metallurgist and mining engineer, whose pen had contributed largely to the literature of his special subjects. Of his independent works the best known is his 'Metallurgy of Iron.' After the death of Mr. J. A. Phillips he brought out an enlarged edition of the 'Elements of Metallurgy.' For Messrs. Longman's 'Textbooks of Science' he wrote a volume on 'Systematic Mineralogy,' and another on 'Descriptive Mineralogy,' but most of his writing appeared in the technical journals of the day. A great traveller and an accomplished linguist, with a remarkable acquaintance with physical science and many branches of art, Prof. Bauerman was a man of marked individuality. At one time he was an officer of the Geological Survey of Great Britain, and afterwards geologist on the North American Boundary Commission. For many years he was Professor of Metallurgy at the Ordnance College, Woolwich.

THE COMMITTEE of the Scottish National Antarctic Expedition have sent an application to the Prime Minister for 6,800*l.* from the Treasury; 5,000*l.* to complete the publication of 'The Scientific Results of the Voyage of the Scotia,' and 1,800*l.* to enable Dr. W. S. Bruce to repay sums advanced by private friends, which are not acknowledged in the list of subscriptions. The memorial is supported by members of many important scientific institutions in Scotland, and by the Principals of all the Scottish Universities.

At the Royal Institution a Christmas course for young people of illustrated lectures, with experiments, on 'Modern Electricity,' will be delivered by Mr. William Duddell on the afternoons of December 28th and 30th, January 1st, 4th, 6th, and 8th.

HALLEY'S COMET underwent a remarkable increase of brightness on the 21st ult., which was noticed by the Rev. T. E. R. Phillips, who had first seen the comet with his 12½-inch reflector at Ashted, Surrey. The increase was still more marked on the 22nd, but was not maintained, for on the 23rd the comet was fainter again. Mr. Hollis had also seen the comet with the 10-inch driving telescope of the astrographic equatorial at the Royal Observatory, Greenwich, on the 22nd, and was surprised to find it as bright as a star of the tenth magnitude. He suggests that this may prepare us for further changes in the appearance of the comet, similar to those, for instance, noticed in Morehouse's. Its apparent place is still in the constellation Taurus, from which it will pass into Aries about the end of next week. Its present distance from us, according to Mr. Crommelin's ephemeris, is 1'102 in terms of that of the sun, or about 103,000,000 miles. When nearest the earth, on the 19th of May next, its distance from us will be about 14,000,000 miles.

MR. LYNN has in the press a new (twelfth) edition of his handy little work, 'Celestial Motions,' which will be published by Messrs. Bagster early next year, the information being carefully brought up to date.

FINE ARTS

OUR LIBRARY TABLE.

An Art Student's Reminiscences of Paris in the Eighties. By Shirley Fox. Illustrations by John Cameron. (Mills & Boon.)—The routine of an atelier, the ordeals of the *nouveau*, the awe inspired by the professor in the hearts of otherwise irresponsible students—these familiar details of student life in Paris must have been recounted for the benefit of open-eyed Anglo-Saxons in books and articles without number, yet probably there remains a public eager to hear them all over again. It is odd, this glamour of artistic Paris for the average Englishman or American; but the present writer, while wondering at himself, must confess to a certain share in the Pinkerton taint. He would always willingly read one of these books, even when, as in the present instance, it recounts the career of a student whose adventures were unimportant and commonplace, and who, thanks to frequenting the thronged ateliers of the fashionable painters of the day, never touched the vital stream of contemporary art, but lived in the backwash of spent movements.

This does not prevent him from speaking of the artists of his set with that proper awe which clings to a man who has once bowed down to a fetish whose compelling power we do not wish to deny. The atmosphere of a Paris atelier doubtless does stimulate foreign art-students to do better work than their own unaided abilities could achieve. The test of the value of such an education, however, is applied when we take these students away and set them to work for themselves, and this usually demonstrates that they have learnt little, enough, but have been merely pushed to livelier effort by the keenness of competition, which does not belong essentially to Paris, but to which each, of course, contributes. The result is that in these large ateliers every mediocrity makes for the moment a passable appearance.

We have heard an artist, who himself had developed a distinguished talent with no such assistance, sum up the advantages of a Parisian art-education in an apt simile. He confessed to an envy of the American student in Paris such as one might feel regarding the good Catholic who, having given his soul into the keeping of those best accredited to look after it, feels complete immunity from further responsibility.

Mr. Fox's book reveals a perfect instance of this beautiful, unquestioning faith which makes the typical Parisian art-student (particularly when of foreign origin) so light-hearted a creature. It preserves a delightful official notice, which we quote as a reminder of the leisurely days when "flâner" was a Parisian verb:—

"Par décision de Monsieur le Préfet de Police il est expressément recommandé à toute personne qui descend d'un tramway de ne pas renoncer à l'abri que lui offre momentanément la voiture qu'il vient de quitter qu'après s'être préalablement assurée qu'aucune voiture venant en sens envers n'est à proximité."

Auguste Rodin. By Gustave Kahn. "The International Series." (Fisher Unwin.)—This volume is hardly so satisfactory as its predecessors, or perhaps it is that we are a little impatient of vaguely eloquent laudation of M. Rodin from having been offered so much of it. Consequently, while we accept loose superlatives when applied to Degas, our gorge rises at another dose of Rodin worship without an intermingling of original criticism to give it flavour.

Modes and Manners of the Nineteenth Century as represented in the Pictures and Engravings of the Time, 1790-1878. Translated by M. Edwards, with an Introduction by Grace Rhys. 3 vols. (Dent & Co.)—This highly attractive chronicle of costumes and customs is translated from the German of Dr. Oskar Fischel, the illustrations being selected by Max von Boehm, both of whose names are curiously omitted on the title-page. For the most part the book is a sheer delight. The illustrations—several hundred in number—are taken from the fashion papers of Paris, London, Vienna, and Hamburg, from caricaturists like Gillray and Gavarni, and such painters as Ingres, Goya, and Romney. They are admirably reproduced, many of them in colour, and we are struck, not for the first time, by the delicate tinting of the older fashion plates, which in this particular seem to have been more artistic than those of our own day. The letterpress is well worth reading, an occasional touch of German ponderosity, manifested especially in the humorous remarks, being more than redeemed by the German thoroughness which prevails. It must, however, be owned that the attempt to deduce the intellectual characteristics of a period from its manners, dress, and furniture (or vice versa) is an enterprise fraught with difficulties, and leads almost inevitably to the vice of over-hasty generalization.

The Mind of the Artist. Collected and arranged by Mrs. Laurence Binyon. (Chatto & Windus.)—Thoughts and sayings of painters and sculptors on their art are here collected under various loose categories, so that the quotations in one section of the book will seem to bear on another; but they are not juxtaposed with sufficient intention to take from the work the character of a scrapbook, in which each separate item plays the part of the "motto for the day." To people who like to get their inspiration

from such intellectual tabloids the book may be recommended, for the selection is on the whole good. Whether its contents are digestible is another matter. The secrets of art are perhaps peculiarly ill-fitted for expression in concise and epigrammatic form, and the mind of the artist, impatient of explanation or leisurely exposition, is prone to attempt that form. Hence half the contradictions which give colour to the heresy that no two artists ever agree. Without knowing the occasion which called forth these doubtless wise utterances, we think there is danger that perusal of large numbers of them at once will but contribute to the prevailing anarchy.

Shakespeare's Comedy of The Merchant of Venice. With Illustrations in Colour by Sir J. D. Linton. (Hodder & Stoughton.)—"Shakespeare wrote many better plays," says Mr. Quiller-Couch in his Introduction, "but never achieved one more vivid"; and thanks to this quality the play has for the reader an actuality which makes it independent alike of illustration and of representation. We have all preconceived ideas of how each episode should appear, and for the most part what the stage offers is but a slight elaboration of costume or accessory, or, in the case of some exceptional comedian, a momentary action which we deign to incorporate among our jealously preserved prejudices. Sir James Linton's drawings of the characters are little more than a series of fashion plates for the period. He makes little attempt to develop the human or dramatic possibilities of his theme; but, after all, the play is so rich that nothing of the sort is wanted, and to such as buy the book in order to read it, his rather tame but careful designs will perhaps be as acceptable as livelier illustrations.

The technical method of the painter is again in his favour for purposes of reproduction. The ideal of clear and frank execution which openly records the processes of painting looks more absurd when its splashes and smudges are religiously reproduced by another set of processes than does the ideal of smooth finish which conceals the manner of its production. In the nature of things three-colour prints cannot really be spirited, and there is a certain negative decorum in not pretending to be so. Their possession of this decent technical nullity predisposes us in favour of these illustrations. At least with them the first impression is not the shallow one of how like they are to something else. Those with plain backgrounds, like the 'Enter Musicians' opposite p. 122, are the most satisfactory when considered decoratively.

Shakespeare's Comedy As You Like It, with illustrations by Hugh Thomson (same publishers), is a handsome edition which should be widely appreciated this season. Mr. Quiller-Couch's prose version, with criticism, of the story does justice to its charm, while Shakespeare's text itself is printed in large type of admirable clearness. Mr. Thomson's work has a proper and pretty display of greenery, and a soft, attractive grace about it which will win many admirers. His Celia and Rosalind are compact of pretty sentiment, the very maids for a fairy tale; and his Touchstone has character as well as humour. His Jaques is a comparative failure, with little of the grim, petrified feeling of the character; and his Audrey seems some way above the hints of her appearance in the text.

UMBRIAN PAINTERS.

THE new edition of Mr. Berenson's book is enriched by much detailed cataloguing of the works of lesser painters, the fruits of twelve years' research. As to the manner and matter of his main statement, however, he finds nothing to unsay or modify, so we may take the volume as still representing the mature views of an acute critic. Dealing here with achievements less fundamental than in his work on the Florentines, he naturally arrives at a body of doctrine a little slighter. He has to do with lesser men, particularly when dealing with the strictly Umbrian School. One great figure enters on the scene—Piero della Francesca—and receives on the whole (in spite of a certain admirable appreciation of his "impersonal" quality) somewhat less than his due: we do not mean less in estimated value; we refer to that sympathetic revelation which might aid in the realization of what is still in large part an unrealized heritage. A mine of precious possibilities was opened by Piero, and has been little worked since. Nothing could be more generous, on the other hand, than Mr. Berenson's tribute to the essential greatness which was allied to the other than artistic qualities of Perugino and Raphael. The pleading is well done, but we must confess that we find it difficult to feel so kindly towards these great prototypes of Umbrian painting, who have for so long occupied a place, and exerted an influence, quite disproportionate to their merits.

It is a mistake to suppose that posterity cannot be imposed upon. With luck and powerful alliances specious talent may hold its own for centuries, and this has been the case with much of the work of these culminating painters of the Umbrian School. Mr. Berenson speaks of the "wild-herb taste" of Umbrian painting, and such may be its effect on the traveller who comes upon it in remote country villages, helped by the glamour of suitable time and place. As an article of export, and by its influence on other schools, however, stale eclecticism rather than freshness is its leading note, and the facile borrowing of Raphael (the divinely teachable artist celebrated so persuasively in this regard by Pater) is typical of the race, but for the fact that Raphael had unequalled opportunities for borrowing, and the homekeeping painter of slower intelligence little. Each was ready to embroider upon his native gift for harmonious line just so much pretence at structure and plastic sense as should pass muster in circles where these qualities were demanded by fashion. Thanks to his cleverness in thus satisfying outwardly, if not always in the spirit, the requirements of advanced painting—thanks also to the accident by which the Church, at a crucial moment in its history, tacitly adopted as canonical his ideals as being the most suitable for its purposes—Raphael's influence weighs on pictorial art even to the present day.

Mr. Berenson discerns rightly the rôle of the Central Italian painters as consisting in the provision of popular ideals, and in speaking of Siennese painting assures us that records of faded ideals are not wanted. This is by no means true, however, in the world of picture-fanciers, who rather plume themselves on their sensibility to almost extinct emotions, even when these emotions are expressed perfunctorily at third hand. A habit of studying art rather

than life may even make them prefer "pictures of pictures" in which the raw impulse of the artist has been tamed by habit.

While, therefore, we do justice to the glamour of the show for visitors inclined to this intellectual indolence, we submit that the collection at the Burlington Fine-Arts Club holds a very large number of works open to this criticism. Their intention has grown foggy with much repetition, and this is largely characteristic of the Umbrian School. We can remember one naive art-student whose belief that these pictures were so labelled from their shadowy and unreal character was only combated by the equally convincing supposition that the name of a well-known pigment had no connexion with "ombra" at all, but that the soil of Umbria consisted entirely of raw umber, slowly turning to the burnt article by the genial influence of an Italian sun.

A powerful *Madonna and Child with Angels* (3) by Piero della Francesca (some-what disfigured by an intrusive use of patterning on the dresses which is more characteristic of Northern art) does not properly belong to the category of Tuscan painting, any more than do the examples (23, 24, 27, and 29) by Luca Signorelli, who was morally as Florentine as Pollaiuolo. The more typical Umbrian work, if less inspiring, is not without its bearing on the modern practice of art; but this interest is above all technical, for the ideals embodied have surely now lost their practical validity. It may be that these pictures owe their insipidity in part to the fact that their inspiration has been repeated till it has lost its power, so that, like Shakespeare, they are full of quotations; but in any case monotonous insistence on gentleness and passivity is out of place now that the security of civilization breeds the passive virtues to redundancy.

From a craftsman's point of view, on the other hand, it is instructive to study the slightly varying manner in which each artist tentatively embroiders a modicum of light and shade and modelling upon an art essentially dependent on linear design. In the charming *Adoration of the Magi* (45) by Gentile da Fabriano modelling is virtually avoided, and the work reduced to a mosaic of brilliant hues unified by a running accompaniment of black and gold like that of an illuminated missal. The large Peruginesque frescoes (much damaged) Nos. 35, 37, and 41), are still more nearly pure line drawings, the figure being just delicately tinted as a mass in the manner which shows Perugino in his stronger aspect; yet as line they cannot compare with such Sienese work as the fragment by Ambrogio Lorenzetti in the National Gallery. A certain type of low relief lighted fully from the front gives the best idea of the use of light and shade which is generally adopted (certain reliefs by such an artist as Agostino di Duccio might be cited as examples of how nearly, in such circumstances, a receding plane may be attenuated so as to approximate to a line); and when, for purposes of mass, some of the heads are lighted more abruptly from the side, we usually find, as in the delicately pencilled *Virgin and Child and Two Male Saints* (21) ascribed to Raphael, that the shadow is not boldly stated, with full value allowed to its line of division from the light (as would be done by Piero della Francesca), but eaten into by an arbitrary secondary light which still allows the contours to express themselves in the usual way. However cleverly it may be done, this vitiates the pretence at massiveness of most Umbrian painting, and we find

far more technical respectability in the bold utilization of the contours of the shadows as a further element of linear elaboration which gives to the design of Pier Francesco Fiorentino (61) so virile a physiognomy.

In not a few of the other pictures it is the conservative painter who is the most impressive: the portrait of a lady (11) ascribed to Giovanni Santi, may be cited as an example. On the other hand, two unusually charming examples (1 and 31) by Fiorenzo di Lorenzo, together with the small *Resurrection* (20) by Perugino, remind us that after all it is from these artists that we must trace the beginnings of European landscape painting. The *Composition of Four Nude Male Figures* (44) again shows Perugino's power of conceiving figures and landscape in fine and spacious proportion.

We should be sorry indeed if we have conveyed the idea that this is other than an interesting and important collection. It is rather that its excellences in certain direction, and the exaggerated sensibility of the artistic public to those particular attractions of evasive suggestion and vague allusiveness, make us fear lest we should find here an occasion for tightening the hold of a paralyzing convention on modern artists.

In his important book on Raphael Mr. Oppé plays the part of apologist with a moderation and willingness to grant adverse facts which make his vindication of Raphael's title to greatness irresistible. Had he reproduced along with the portraits a selection from the artist's drawings, he would have backed his plea with better evidence than is afforded by the bulk of the two hundred plates from pictures, many of which were probably the work of assistants. Moderation and reconciliation of rival ideals are qualities perhaps less communicable than largeness of vision and executive confidence, and there seems little reason to divine the existence of any assistant to Raphael capable, like Del Mazo when he painted his 'Admiral Pareja,' of work so near his master's that to distinguish between them is mere quibbling. The author rightly lays stress on the fact that his professional activity absorbed the painter from the first, as being a great source of strength; it centralized his mental activity, and is thus the cause of a production amazing even when every consideration is given to the value of trained assistance.

The method employed by Mr. Oppé aims at thoroughness and fullness of statement rather than forcible generalization, and this end is attained. There is hardly a page that does not bear evidence of thought, research, and close and unremitting observation. On the other hand, it is admittedly a little difficult to keep the thread of interest through the clotted mass of information and close discussion of detail.

The Central Italian Painters of the Renaissance.
By Bernhard Berenson. (Putnam's Sons.)

Raphael. By Adolf Paul Oppé. (Methuen & Co.)

Pictures of the Umbrian School at the Burlington Fine-Arts Club.

ARCHÆOLOGICAL NOTES.

IN Profs. Delitzsch and Haupt's *Beiträge zur Assyriologie* Prof. A. Ungnad (of Jena) makes some remarks on the texts from Dilbat previously published by him in 'Vorderasiatische Schriftdenkmäler,' in the course of which he hazarded the conjecture

that the settlement of Assur was due to emigration from the kingdom of Mitanni at some time prior to the First Babylonian Dynasty. This seems to be based on the fact that, in the later omen-tablets, for the name of Subartu, which he takes to be the equivalent of Mitanni, has been substituted that of Assur. Another construction, however, may now be placed on this from the discovery, announced by Prof. Sayce in his paper on 'The Hittite Inscriptions' in the November *Proceedings* of the Society of Biblical Archaeology, that on nearly all the North Syrian Hittite monuments the name of the king has been chiselled out. From this Prof. Sayce draws the conclusion that the mutilators—who, he suggests, were the Assyrians—knew how to read the Hittite hieroglyphs. This seems evident, but Prof. Ungnad's remark, if it can be supported, appears to show that the Assyrians had a reason for the mutilation not hitherto suspected, and that they were either ashamed of their origin from Mitanni, or that—as seems more likely—they wished to conceal the fact that they were once subject to that power.

Prof. Sayce also publishes for the first time, in the *Proceedings* quoted, the inscription on a basalt obelisk which the Jesuit Father Ronzevalle of Beyrouth found in two pieces, half being on the bank, and the other in the bed, of the Orontes, near Zahrl el-Azy. It reads, in Prof. Sayce's opinion: "I am Artamian, the great chief, high-priest of the country of Yakhhan the king; in the city of Yan...mians, in the land of Hamath, I have made libations to the god of the Amorite land, I the priest of the sanctuary." The god of the land of the Amorites, he also tells us, was Sandès, whom the Greeks identified with Heracles, and the Babylonians with Adad or Rimmon.

M. Thureau-Dangin, in a recent communication to the Académie des Inscriptions, draws attention to a clay tablet, coming, he says, from Cesarea, which enables him, in his own opinion, to fix the date of the cuneiform tablets hitherto called Cappadocian. According to him, about 2500 B.C., and at least a thousand years before the Tel el-Amarna letters, and more than two centuries after the establishment of the First Babylonian Kingdom, the cuneiform characters were used for writing the Accadian language throughout the Hittite country. M. Thureau-Dangin's communication took the form of a letter written to M. Edmond Pottier, and read to the Académie at their meeting on September 10th. Further details are expected at some future time.

At the same meeting, photographs of a seal of the scribe Ur-Enlil, son of Ka-sag-al, were exhibited. The seal was discovered at Telloh, and is now in the private collection of M. Bessonneau at Angers. Its chief features are that it represents a god seated on a goat like the classical Silenus, and having before him a symbol, says the report, "déjà connu, mais rare et inexplicable." More details in this case also will, it is hoped, be forthcoming in the *Comptes Rendus*.

The Corporation Museum at Liverpool, now in course of rearrangement under its able Director, Dr. Forbes, deserves more attention from archaeologists than it has recently received. It contains among its latest acquisitions a square tablet inscribed on both sides with a text in some ten columns, which is now in course of translation by Dr. Pinches, and is said to be one of the earliest instances of a Sumerian inscription of any length written in purely cuneiform characters. The Egyptian collection of the Museum is also extremely well chosen, and

contains a representative series of monuments of all periods from that of the first Manethonian dynasty down to the time of the Cæsars. Among these are a fine unpublished statue of Hora, viceroy of Kush under King Siptah, which is said to come from Deir el Bahari, and some well-executed reliefs from the latest excavations at Memphis; while among the pottery is a vase with the *srekh* or cognizance of Khufu or Cheops, which from its style might have been made in the time of the earliest dynasties. The Egyptologist will also find much material for study in the rich ethnographical collection, to which Dr. Forbes has paid particular attention, and which contains among other things some animal figures or totems from West Africa. These are carved in wood, and comprise such figures as the elephant, a hawk eating a snake, and the like, each mounted on a small platform carried aloft by a pole or spear thrust into it at right angles; they were, it is said, used as the standards or rallying-signs of separate tribes or clans. A comparison of these with the standards found in predynastic and protodynastic times leaves no doubt as to the origin of these last. The fine carved paddles and other implements from New Zealand and New Guinea, with representations of birds and the like so severely conventionalized that it is at first sight difficult to trace in the patterns shown the original idea, throw light on the origin of the patterns commonly used in Egyptian, Mediterranean, and classical art.

The identification of the animal which stands for the god Set or Typhon, and is generally represented with a long muzzle like the tapir, elongated and square-ended ears, and a peculiarly erect tail ending in a tassel or germ like a sprouting ear of corn, has long been a puzzle to Egyptologists. Thus the animal has been in turns identified with the ass, the greyhound, the tapir, the ichneumon, and the okapi. Prof. Newberry, however, claims that he has solved the mystery, and that the earliest representation of the animal, which appears on the mace of the so-called "Scorpion" king of Hieraconpolis, now in the Ashmolean Museum, indicates some variety of the river-hog (*Potamochoerus porcus*). The identification is not immediately apparent, because the animal is never, so far as one is aware, portrayed with the peculiarly convex line of the back and neck which is characteristic of all hogs and hog-like animals, and which, one would think, would be the first thing to strike an observer. Neither are the ears like those of any pig, although it is evident that in later representations of the Set animal their length is much exaggerated, doubtless with the view of assimilating them to those of the ass. On the other hand, the snout is in the earlier examples remarkably like that of a pig; and the same may be said of the tail, though hardly of the erect carriage of that appendage. The strongest support of Prof. Newberry's theory is, however, to be found in the name of the Set animal, which appears clearly on a monument of the Second or Third Dynasty as *Asch*, and on later ones as *Scha*, being the same two letters written the reverse way. Now the root *scha* certainly enters into the Egyptian word for "pig," and has even survived in Coptic; while it forms part of the word *Shashotep* (Peace of *Scha*), the name of the town which was the capital of the Hypselite or eleventh nome of Upper Egypt, generally spoken of as the nome of Set. It may also be noticed that a people called the *Siena*, who inhabit the extreme south-east corner of the Soudan, near the Gold Coast, and seem to have inherited some at least of the arts and

usages of the ancient Egyptians, are divided into clans, one of which is named after the red river-hog or *Potamochoerus*. This can be found in M. Maurice Delafosse's description of the *Sienas* which lately appeared in the *Revue des Études Ethnographiques*. Prof. Newberry's paper will be printed in the forthcoming number of the *Liverpool Annals of Archaeology*.

M. Maspero's annual report to the Académie des Inscriptions details the pains taken by the Service des Antiquités to protect the Nubian monuments threatened by the raising of the dam at Assouan, and says that fourteen temples between Philæ and Wady Halfa have now nothing to fear from any possible inundation. The work of further protecting Philæ and Elephantine has been entrusted by him to M. Barsanti, who has done such excellent work at Gizeh and elsewhere. The native houses in front of the temple at Esneh have at last been surrendered to the Service, and the work of clearing the pronaos will be at once begun. Mr. Weigall is praised for his work at Sheikh Abd-el-Gurnah; and M. Maspero reports that M. Baraize has completed his four years' difficult work of clearing the temple and town of the Ramesseum, and has had assigned to him a similar task on the little temples of Thoth at Medinet-Habu and Deir el-Medineh. M. Legrain's splendid work at Karnak has resulted in the virtual reconstruction of the Great Pylon of Rameses I. and Rameses II., and he is now beginning the restoration of the southern part of the Hypostyle Hall. At Saqqarah Mr. Quibell has been removing the sand from the Deir Amba Jeremias, with the result that the Coptic and Byzantine collections of the Service have been more than doubled. This report concerns itself, as will be seen, only with the work carried out directly by the officials of the Service, and that by unofficial excavators will be noticed in this column later.

In a recent number of the *Journal des Savants* appears an article by M. Étienne Michon on the recent additions to the Greek statuary at the Louvre. Among these is a statuette of white marble representing a draped female figure in a well-known archaic pose, with the right hand across the breast, and the left falling straight down by the left side. M. Michon is of opinion that it is not later than the first quarter of the sixth century B.C., and that it is the work of the famous sculptor Didalides. Its value was first pointed out by M. Max Collignon, who noticed it in a neglected corner of the Musée d'Auxerre, and at once recognized the place that it occupied in the series of archaic female statues which developed from the ancient *Xoanon*; and it reached the Louvre by way of exchange against a landscape of Hargpinies.

Another acquisition is the female head known as the "Humphry Ward," having been acquired by that collector from the Palazzo Borghese at Rome. It was described some fifteen years ago by Mrs. Arthur Strong in *The Journal of Hellenic Studies*, and M. Michon thinks that, while it may be attributed to Calamis, it is at all events of the Athenian school immediately preceding Phidias, and should be dated about the second quarter of the fifth century B.C. The Louvre has also acquired the head of an athlete in an unusually perfect state of preservation, even the nose being as it left the sculptor's hands. On the same authority as before, it may possibly be a *Hermes*, and belong to the Attic school of the fourth century at a time when it was feeling the influence of the Argive school of Polyclitus.

A great find of Greek antiquities, including statuettes, busts, and heads in bronze and marble, is also reported to the Académie by M. Alfred Merlin, Director of Antiquities at Tunis. It came from a sunken ship at Mahdia, and evidently formed part of the Roman plunder of Athens in the first century B.C. The greater part of the collection was, M. Merlin announces, brought to shore by divers in May and June last.

An elaborate study of the 'Apologia' of Apuleius has been published by Prof. Paul Vallette of Lausanne, being a reprint of his doctoral thesis at the University of Paris. According to him, the assumption that the accusation against Apuleius of having induced his friend Pontianus's mother Padentilla to marry him by magical arts was a blackmailing action is probably well founded, and much may be said for his view that Apuleius had possibly brought suspicion on himself by acting as a sort of missionary of strange rites, such as those popularly connected with the worship of Hecate and other divinities of Oriental importation. He also draws attention to a singular likeness between the pleading of Apuleius and that of the persecuted Christians, in the fact that Apuleius declared that he would not divulge, even to the proconsul himself, the name of his god, of whom the image of *Hermes* that he carried about with him was only the symbol. The Christians when before the tribunals were often similarly dumb, declaring that their God was too high to be conceived or named. In both cases the prosecution attempted to twist this into a confession of magic.

The circular, which, as mentioned in *The Athenæum* of October 30, has been issued by the Hellenic Society, asking for subscriptions to a Society for Roman Studies to be established on the same lines as the elder body, including the publication of a *Journal*, has met with fair success. Five hundred members will, as we noted, be sufficient to make a start, and the *Journal* will probably be under way before very long. We wish it every success.

MR. WAKLEY'S COINS.

On Monday last Messrs. Sotheby, Wilkinson & Hodge began the three days' sale of the collection of English coins formed by the late Mr. Thomas Wakley, editor of *The Lancet*. It was his ambition to form a complete collection of crown pieces and coins used in place of them in all parts of the British dominions, and he came very near success.

Among the chief prices realized on Monday and Tuesday were: Henry VIII. pattern crown, of which the only other example known is in the British Museum, 79*l.*; Edward VI. crown, 1552, 28*l.*; James I. crown, first coinage, 1603, 12*l.*; another, 1604, 20*l.*; 10*s.*; another, 1623, 12*l.*; Charles I. crown, 1625-6, mint-mark lis, 29*l.*; another, 1632, mint-mark harp, 15*l.*; another, 1636, mint-mark tun, 16*l.*; 10*s.*; another, 1645, mint-mark sun, 15*l.*; 5*s.*; another, Shrewsbury, 1642, unique, 40*l.*; another, Exeter, undated, in mint state, 30*l.*; 10*s.*; another, same place, 1644, believed to be unique, 22*l.*; pattern crown by Briot, with bust of the king crowned, armoured, and mantled, wearing a pearl earring, unique, 40*l.*; 10*s.*; another, similar, but the king bareheaded and without earring, 38*l.*; another, by Rawlins, Oxford, 1644, 150*l.*; crown, Scarborough liege, 1645, a large piece cut from a silver salver, 61*l.*; pound, Oxford, 1645, by Rawlins, 22*l.*; Commonwealth crown, 1649, 19*l.*; Oliver Cromwell crown, gold proof, 1658, only one other specimen known, 111*l.*; Charles II. crown, 1665, 17*l.*; another, 1684, 10*l.*; pattern crown, 1662, by Roettier, 12*l.*; 5*s.*; another, 1663, by Simon, 43*l.*; another, 1663, by T. Simon, struck in pewter, 43*l.*; 10*s.*; another, of the same date, by the same, with plain edge, 27*l.*; George III. pattern crown, by Pistrucchi, only four examples known, of which all but this one bear evidence of the flaw in the die, 25*l.*; another, 1817, by W. Wyon, only seven specimens struck, 40*l.*; 10*s.*; another, 1818, by

Pistrucci, with plain edge, 10*l.* 10*s.*; another, similar to the preceding, but with lettering on the edge, 20*l.* 10*s.*; another, of the same date, by the same, trial of the obverse only, with the king's facial expression different from that on the other coins of the year, 25*l.* George IV. pattern crown, 1820, by Mills, 17*l.* 10*s.*; another, by W. Wyon, 1829, with plain edge, only two other specimens known, 19*l.* 10*s.*; another, similar, but with inscribed edge, only two other specimens known, 20*l.* 10*s.* William IV. pattern crown, by W. Wyon, 1834, plain edge, 10*l.* 5*s.*; another, similar, but with inscribed edge, believed to be unique, 10*l.* 5*s.*; another, by the same, unsigned and undated, 17*l.* 10*s.*; another, similar, but signed W. Wyon, 21*l.* 10*s.* Victoria pattern crown by W. Wyon, 1839, with inscribed edge, probably unique, 12*l.*; another, by L. C. Wyon, 1888, only three specimens struck, 35*l.*

Mary and Philip pattern half-crown, 1554, only three examples known, the other two being in the British and Hunterian Museums respectively, 110*l.* Elizabeth pattern half-crown, only one other example known, in the British Museum, 60*l.* James I. half-crown, first coinage, 1603, 48*l.* Charles I. half-crown, 1632, mint-mark harp, 13*l.* Henry VII. shilling, third coinage, 38*l.* 10*s.* The total for the first two days of the sale was 2,341*l.* 8*s.*

Fine-Art Gossip.

THE opening of a new section of the Glasgow School of Art takes place next Wednesday. The building began in 1907, and was finished this year. The institution owes much to Mr. F. H. Newbery, the Director. The School is now one of the largest of its kind in the United Kingdom.

A LOAN COLLECTION of Japanese colour-prints, the property of Mr. C. S. Ricketts, Mr. C. H. Shannon, Prof. Bateson, and others, has been opened at the Fitzwilliam Museum, Cambridge.

THE entire collection of drawings and etchings made by Mr. Pennell to illustrate his wife's book on French cathedrals—over two hundred in number—has been acquired by the French Government for the Luxembourg. A collection of these original drawings and etchings will be on view at Mr. Fisher's Unwin's exhibition which we mention in 'Literary Gossip.'

A PORTRAIT MEDALLION in memory of the late Sir Frederick Falkiner was last week unveiled in the chapel of the King's Hospital, Dublin. Sir Frederick, who was for many years Recorder of Dublin, was the author of a history of the Hospital.

AN elaborate monograph on Jean Baptiste Isabey has just been issued by Messrs. Sotheman & Co. The publication is finely illustrated with 300 heliogravure plates.

THE death a fortnight ago of Mlle. Alexandrine Grandjean, in the Rue de Courcelles, Paris, will probably be followed by the establishment of a new Museum. Mlle. Grandjean was the daughter of a dealer and expert who died in 1858. She preserved and added to his collection, which she has now bequeathed to the Union Centrale des Arts Décoratifs, with instructions to establish a museum in the house she lately occupied.

ARCHITA RICCI of Urbino is a name new in the history of art. A writer in the last number of *L'Arte* (Fasc. V.) has discovered his signature on a large and not very attractive altarpiece of late character in the church of Sant' Ansano at Spoleto, which has always been ascribed in local guide-books to Palma Vecchio. Nothing is known of the history of the painter Archita Ricci; but the writer in question, Signor Giuseppe

Sordini, is able to prove that he was working between 1597 and 1622, and that he came from Urbino, and not from Lucca, as has been affirmed.

PROF. ADOLFO VENTURI in the same periodical has an interesting note on the embroiderers and leather-workers at the Court of Ferrara towards the close of the fifteenth century. One of the principal embroiderers at the time of Duke Ercole I. was Antonio de' Boccacci of Cremona, who may have been the father of the painter Boccaccio, and whose work was in great request up to 1490 and later. A Spanish embroiderer, Master Iorba or Iorba, entered the service of the Duchess Eleonora in 1490, and executed numerous works for her at various periods, including a cradle decorated with embroideries, which she sent to her daughter Beatrice Sforza, and which so pleased the latter that she endeavoured to persuade Iorba to come to Milan. In this she failed, as her sister Isabella had been beforehand in offering the embroiderer a salary of 200 ducats a year to induce him to enter her service; but he is known to have worked at some period for Beatrice at Vigevano and elsewhere.

As to the workers in leather, Prof. Venturi states that he has found a Giov. Spagnuolo at the Court of Ferrara in 1493, referred to as "Mastro da Curami dorati et dipinti," this being the first time that a craftsman of this class is so described. The Spanish fashion of using leather for hangings became popular in Italy in the early sixteenth century, but long before that period the production of bards, made of leather and painted, was a recognized industry; many decorative artists made it their special profession, and even masters like Tura and Francia were not above designing bards and horse trappings for their patrons.

EXHIBITIONS.

SAT. Alpine Prints, Engravings, and Drawings, Alpine Club, 25, Savile Row, W.
— Mr. Eugene Burnand's Drawings, 'The Parables,' and a Picture, 'The Way of Sorrow,' Dowleswell Galleries.

MUSIC

THE WEEK.

QUEEN'S HALL.—*New Symphony Orchestra. London Symphony Concert. Philharmonic Concert.*

AT the second concert of the New Symphony Orchestra last Thursday week, the programme opened with a symphonic poem 'The Maid of Astolat,' by Mr. J. D. Davis. The title would lead one to expect programme-music, and so it is, but only to a certain, or, we may say, legitimate extent: the story of Lancelot and Elaine accounts for the various moods of the music; while the only approach to realism is the delicate attempt to depict the floating to burial of Elaine. The work, clever, effective, and well scored, was ably given under the direction of Mr. Landon Ronald. Sir Charles Stanford conducted his Symphony, No. 6 in E flat, 'In Honour of the Life-Work of a Great Artist,' which was originally produced at

a London Symphony Orchestra concert in 1906. It is a dignified work, of which the beautifully scored and expressive slow movement and the Finale, in which the "Death" theme is prominent, are the most impressive. Miss Viola Tree made her début on the concert platform. Her voice is sympathetic, and her style good. Her rendering of Charpentier's 'Depuis le Jour' gave good promise for her future.

There were no novelties at the London Symphony Concert last Monday evening, but the programme was interesting. Dr. Richter has conducted the 'Meistersinger' Overture many times, yet surely never with greater freshness and verve. Again he took special care in Brahms's Symphony in F, in which the really fine themes compensate for certain dull moments in the developments; he gave not merely a good, but also a sympathetic rendering. The programme included Prof. Bantock's 'Pierrot of the Minute,' of which Dr. Richter's conception, though perfectly safe, did not quite realize the composer's intentions; and the concert ended with Sir Edward Elgar's 'In the South' Overture.

Herr Bruno Walter conducted Tchaikowsky's 'Pathétique' Symphony at the third Philharmonic Concert on Wednesday evening. His reading was thoughtful and interesting, yet there were certain exaggerations in tone and time, to bring about striking contrasts, which occasionally marred the music; the conductor came between the composer and the audience. Miss Kathleen Parlow gave a neat and artistic performance of Goldmark's pleasing Violin Concerto in A minor; and Miss Ethel Smyth's 'Chrysilla' and 'Anacreontic Ode' were well sung by Mr. Frederic Austin, the composer herself conducting.

BECHSTEIN HALL.—*Classical Concert Society.*

THE programme of the Classical Concert Society, on Wednesday afternoon, included Beethoven's Quintet for strings in c minor (Op. 104), a transcription of his early Pianoforte Trio in c minor (Op. 1, No. 3). Some one brought to the composer an arrangement as Quintet which Beethoven humorously described as a "three-part Quintet." He, however, recast it, and produced a real Quintet, and was evidently well satisfied with the result. Beethoven, by the way, was fond of transcribing his works. He turned his Pianoforte Sonata Op. 14, No. 1 into a Quartet, his Violin Concerto into one for pianoforte, and his Second Symphony into a Pianoforte Trio.

EBENEZER PROUT.

THE DUBLIN PROFESSOR, whose death occurred last Sunday evening, was one of the most distinguished English musicians of the second half of the nineteenth century. He was born at Oundle

on March 1st, 1835. When quite young, he showed a taste for music, but his father, a Congregational minister, was opposed to the idea of his taking it up as a profession. At seventeen young Prout became usher at a school kept by a cousin at Clapton, and two years later graduated at London University. He began his musical career as a teacher, but devoted all his leisure time to improving his scanty knowledge, and this he did by reading the scores of the great masters; he also began to compose. As early as 1862 he won the prize of 10*l.* offered by the Society of British Musicians for the best String Quartet, and three years later the prize of the same Society for a Pianoforte Quintet.

As composer he was most industrious. He wrote four Symphonies, the first two of which were produced at the Crystal Palace in 1874 and 1877 respectively; the third at the Birmingham Festival of 1885; and the fourth at Queen's College, Oxford, in 1886. His orchestral works include two Overtures, a Suite in D, and a 'Suite de Ballet.' Of two Concertos for organ and orchestra, the earlier, in E minor, has been often performed. Two cantatas, 'Hereward' and 'Alfred,' were produced under his direction by the Borough of Hackney Choral Association, of which Prout was conductor from 1876 to 1890; while a third, 'The Red Cross Knight,' was composed in 1887 for the jubilee of the Huddersfield Choral Society. Additional accompaniments were written by him for the performance of Handel's 'Samson' at the Leeds Festival of 1880, while of 'The Messiah' he prepared a special edition.

It was, however, as a theorist that he won special fame. When he began to teach he used E. F. Richter's 'Harmony,' but afterwards found Macfarren's theory more comprehensive. Finally he himself wrote 'Harmony: its Theory and Practice.' This was published in 1889, and passed through many editions. One of the features of this work was the conformity of the rules to the practice of the great masters; another, the numerous illustrations drawn from them. 'Counterpoint, Strict and Free,' and 'Double Counterpoint and Canon,' followed in 1890 and 1891. 'Fugue,' 'Fugal Analysis,' 'Musical Form,' 'Applied Forms,' and 'The Orchestra,' appeared between 1891 and 1897, and all the numbers of the series, like the first, won world-wide recognition. The author, indeed, became an authority as a theorist, while as regards orchestration his knowledge was as sound as it was deep. It may be added that he was Professor of Harmony and Composition at the National Training School from 1876 to 1882, and afterwards at the Royal College of Music. Among his pupils in the latter institution was Eugène d'Albert. When Sir Arthur Sullivan went to America in 1878, Prout first acted as his deputy at the Royal Academy of Music, and, on the resignation of the former in the following year, succeeded him. In 1894 he also became Professor of Harmony at the Guildhall School of Music. At the Academy Mr. Edward German was one of several of his pupils who afterwards won fame. It was also in 1894 that Prout succeeded Sir Robert Stewart as Professor of Music in the University of Dublin, receiving from it in the following year the honorary degree of Mus. Doc. This post he held until his death. Almost at the beginning of his artistic career, i.e., in 1861, he was appointed organist of Union Chapel, Islington, and held that post for twelve years. Prout was first editor of *The Monthly Musical Record*, founded in 1871, and although he edited the paper only until 1874, he after-

wards contributed many articles to it (on editions of 'The Messiah' by Robert Franz and Dr. Chrysander; the autograph of the *Wohltemperirtes Clavier*, Part II.; Graun's 'Passion,' &c.).

In 1874 he became musical critic of *The Academy*, for which paper in 1876 he wrote a notice of the first Bayreuth Festival. There was, however, a change in 1879. A similar post was offered to him on *The Athenæum*, which he held from 1879 to 1889, and it was a matter of regret to all connected with this paper, also to musicians generally, when, owing to pressure of work his able criticisms ceased to appear in our columns. Prout was a frequent contributor to *The Musical Times*, and he also wrote over fifty articles for the original edition of Grove's 'Dictionary of Music and Musicians.'

We have not yet spoken of his work as a lecturer. He read various papers at the Musical Association, also at the Incorporated Society of Musicians. His lectures to the latter body on Bach's music, sacred and secular, showed his enthusiasm for that master, while Schumann's advice to musicians to make the "48" their daily bread was almost literally followed by him. He edited a valuable 'Collection of Eighty Songs and Airs,' selected principally from Bach's Sacred Cantatas, and the second volume appeared only a few months ago. With Handel's music he was familiar from childhood.

Of the later classical composers—the "old masters," as they are now frequently named—Prout was no less an admirer; and, when as yet Schumann's music was considered by the majority of musicians lacking in clearness and interest, he recognized its greatness. Then, again, he perceived and proclaimed the genius of Wagner at a time when that composer was regarded almost as an impostor. It was a bold thing for a critic in those days to speak out as Prout did.

In 1904 the Professor's portrait, painted by Mr. E. Bent Walker, was presented to him by the late Mr. Edward Chadfield on behalf of those of his pupils and friends who had subscribed for it. It will now, as originally desired by the donors, be offered to the Trustees of the National Portrait Gallery.

Musical Gossip.

SIR ALEXANDER MACKENZIE'S opera 'Colomba,' originally produced by the Carl Rosa Company at Drury Lane in 1883, is to be performed this evening by the students of the operatic class at the Royal Academy of Music, under the direction of Mr. Edgardo Lévi.

MR. NICHOLAS GATTY'S new opera 'Duke or Devil' will be produced by the Carl Rosa Company at Manchester next Thursday.

THE production of Siegfried Wagner's new opera 'Banadietrich' is to take place at Karlsruhe on January 23rd.

WE have not had any communication with the directors of the London Symphony Orchestra since the insertion of the paragraph in our issue for March 13th last, stating that we were not receiving tickets, and so were not able to place before our readers our opinion of the performances. But last week we were glad to receive tickets with the programmes of future concerts. We know of no more reason for this change than we did for the reversal of the former

practice of sending tickets, but we trust in future to be able to notice regularly the more prominent concerts of this important orchestra.

HERR ALBERT NIEMANN, who impersonated Tannhäuser at Paris during the three stormy performances of Wagner's opera in 1861, recently sang the 'Reiterlied' in 'Wallenstein's Camp,' at the celebration of the 150th anniversary of the birth of Schiller, at the Schauspielhaus, Berlin. He is in his seventy-ninth year.

THE catalogue of autograph letters to be sold by Messrs. Sotheby next Friday includes twenty-four and a long memorandum by Beethoven. The greater number of the letters are addressed to J. K. Bernard, the editor of the *Wiener Zeitung*. It was he who wrote the poem 'Der Sieg des Kreuzes' for the oratorio which Beethoven promised to compose for the Gesellschaft der Musikfreunde, a promise which he never kept. Two of the letters refer to that work, while the others principally concern the composer's nephew. The memorandum, dated February 18th, 1820, to judge from the extracts in the catalogue, is the one referred to in the letter (March 6th, 1820) addressed by Beethoven to Carl Winter, Judge of the Court of Appeal. The existence of these letters was made known in 1906, and they were purchased in 1907 by Lieut.-Col. Alex. Hajdecki, who sold them to the present owner.

PERFORMANCES NEXT WEEK.

SK. Concert, 3.30, Royal Albert Hall.
— Sunday Society Concert, 3.30, Queen's Hall.
— Sunday League Concert, 7, Queen's Hall.
MON. Patron's Fund Concert, 3, Bechstein Hall.
TUES. Mr. Hugo Reim's Vocal Recital, 3, Eolian Hall.
— Nora Clench Quartet, 3.30, Bechstein Hall.
— Messrs. Sapelnikoff and A. Barjansky's Sonata Recital, 8.15, Eolian Hall.
— Mr. Neville Swainson's Pianoforte Recital, 8.15, Bechstein Hall.
WED. Classical Concert Society, 8.15, Bechstein Hall.
THURS. Miss Ida Roman's Vocal Recital, 8.15, Bechstein Hall.
SAT. Eyre Trio, 3, Eolian Hall.
— London Symphony Orchestra, 3, Queen's Hall.
— Miss Edith Walton's Pianoforte Recital, 3, Bechstein Hall.
— Mr. H. Kettelberg's Violin Recital, 5, Bechstein Hall.

DRAMA

THE WEEK.

HIS MAJESTY'S (AFTERNOON THEATRE).—
Madame Lydia Yavorskaia in 'La Dame aux Camélias' and 'Hedda Gabler.'

THE AFTERNOON THEATRE SOCIETY has during the past fortnight engaged for its matinées a Russian actress, who is known in private life as Princess Bariabinsky. Her more important appearances have been in plays so different as 'La Dame aux Camélias' and 'Hedda Gabler,' and on the whole she has produced a very favourable impression.

A woman of graceful carriage and fine presence, an actress of unusual emotional sensibility, she was at her best in depicting the sorrows of Dumas's sentimental courtesan. In her capacity for abandoning herself to the luxury of grief she has no equal on the English stage.

Hysteria seems to be the note of her art, but she is far from being monotonous or

consistently lachrymose. The feature of her Hedda Gabler, on the contrary, is its feverish gaiety. Gone is the air of what might almost be called sullenness, the listless, tired look, the mournful apathy, with which our English actresses have credited Ibsen's heroine. Princess Barabinsky's Hedda is a nervous, excitable creature, always gesticulating, constantly smiling, and at all times acting with a passion that argues strenuous vitality. No particular emphasis is laid on Hedda's scepticism and utter disillusion, or on her boredom with the natural instincts of sex; nor, except in certain suggestions of ferocity and devilry, is enough made of the woman's strongest characteristic, her delight in the work of destruction. Whatever else may be thought of Hedda Gabler, she certainly resembles Iago in her liking for playing with other people's lives and souls. She loves putting her fingers on poor Thea's nerves; she enjoys up to a certain point teasing Judge Brock's senses; she revels in the power which enables her to break down Eilert Lövborg's vow of temperance, and send him on his journey to that country from which there is no returning. This intellectual anarchism of the heroine, Madame Yavorskaia hardly sufficiently brings out. Her Hedda is resourceful and dangerous; but she acts the melodramatic scenes with too melodramatic a fervour, and is always on the look-out for effects. She is too extravagantly gay and noisily defiant, too alluring a siren, too fierce and bestial in her cruelty. She shows best in the sense of defeat and tragic despair which she lends to the last act of the play. Hers is, indeed, an interesting, but not very plausible reading of the character.

PLAYHOUSE. — *Little Mrs. Cummin.* Adapted by Richard Pryce from Mary E. Mann's Novel 'The Eglamore Portraits.'

BRIGHT and amusing as is this little play, neatly as Mr. Price has transferred the outlines of the story to the stage, and preserved the characterization of its three leading figures—the honeymooning couple who are so soon involved in strife, and the feather-brained and fussy mother-in-law who is responsible for the discord, and has such an exasperating way of putting other persons in the wrong—he has not brought sufficient invention to bear on the idea of the novel to make it suffice for a three-act play. The business of the family portraits furnishes very good fun for a time, and the quarrels and reconciliation of the pair allow of pretty interludes of sentiment. Mrs. Cummin, again, the bride's mother, is a delightful study in provincial manners, and is made singularly real by Miss Lottie Venne. It is the other characters brought in to pad out the tale—a noisy golf-girl who is anxiously looking out for a husband, a Mid-Victorian dame with a perpetual laugh, a deaf uncle of the husband's who bellows at the top of his voice—who spoil the tone of the piece, and convert its

atmosphere of comedy into one of farcical extravagance. Mrs. Cummin, however, is so true to life, and the young couple are so well hit-off, that Mr. Maude should have no need to think yet awhile of any successor to Mr. Pryce's play. The part of the husband fits Mr. Kenneth Douglas perfectly, and he contrasts agreeably with Miss Marie Löhr, who has certainly one good moment of pathos, but otherwise fails to give the young bride any personality.

Dramatic Gossip.

In *The Fortnightly* for this month there are two articles of interest to lovers of the modern stage. 'Some Platitudes Concerning Drama,' by Mr. John Galsworthy, belies its modest title, and contains an able and serious summary of the views of dramatic art which are interesting the younger school of the present day. 'Eulenspiegel,' in an account of 'The German Emperor and the Theatre,' shows the limitations and advantages of Imperial supervision, which is specially keen when a national "Hohenzollern" drama is acted.

The Fortnightly includes also two small plays, 'The Painter and the Millionaire,' a morality by Mr. H. M. Paull, and 'Orpheus and Eurydice,' a good specimen of the distinguished verse of Mr. Sturge Moore.

In *The Nineteenth Century* Mr. Bram Stoker writes on 'The Censorship of Stage Plays'; and Miss Gertrude Kingston in German and English Theatres' proffers some interesting details and outspoken criticism of the latest evolution of dramatic art in Germany.

THE PRINCESSE DE LUCINGE-FAUCIGNY is completing a book on Rachel, which will appear in Paris at the end of January.

TO CORRESPONDENTS.—S. C. C.—T. E. C.—W. H. G. T.—E. S.—W. M.—Received.

E. H.—Many thanks.

No notice can be taken of anonymous communications.

We cannot undertake to reply to inquiries concerning the appearance of reviews of books.

We do not undertake to give the value of books, china, pictures, &c.

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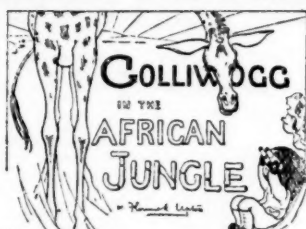
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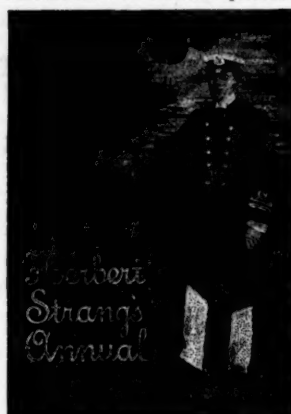
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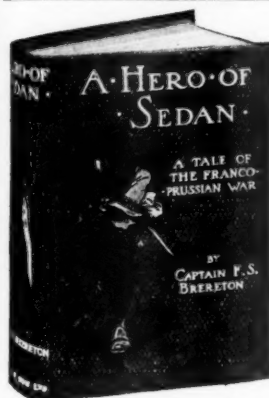
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